

**THE CAMERA OF
YOUR DREAMS?**



**STREET PHOTO SKILLS:
READERS SHOOT ADVERT**

Saturday 24-31 December 2011

Two week on-sale period

amateur **photographer**

**CHRISTMAS
ISSUE**

**WHO IS THE
AMATEUR
PHOTOGRAPHER
OF THE YEAR?**

APOY final round results

**SIX CREATIVE
PROJECTS
TO GET
STUCK INTO**

PINHOLE OF KINGS

Ilford Harman Titan

**PHOTOGRAPHY
MASTERCLASS**

Five go mad on the
streets of London

**FUN OUTDOOR
PORTRAITS**

The art of making it work

PRINTER TO THE STARS

Robin Bell reveals all



Change your lens, change your story.

Whether you're exploring the minute world in macro, capturing a sweeping vista in wide-angle or getting close to wildlife with a super-telephoto, a different lens can give you a whole new perspective on a scene. With over sixty lenses to choose from, whatever story you want to tell, there's a genuine Canon lens to help.

canon.co.uk/EFlenses



EF
Lenses

Canon
OFFICIAL SPONSOR



The UEFA EURO 2012™ official logo is protected by trademarks, copyright and/or design. All rights reserved.



Contents

Amateur Photographer For everyone who loves photography

I HAVE a long-held belief that, while we all make a big deal of being specialists in landscapes, wildlife, portraits or still life, all types of photography are essentially the same. Of course, to be a successful wildlife photographer you need to understand the behaviour of your prey, just as portrait photographers should be 'good with people', but when it comes down to the photographic bit we are still just talking about picturing an interesting subject, in an interesting place using interesting light, to show shape, form and texture. You need a degree of side lighting to demonstrate the shape of a tennis ball, just as you do to reveal the form of a hill, a head or a zebra. If you master still life, which to me is the Latin

of photography, you can apply the same skills and observations to all other genres of the craft.

At our street photography reader day (see pages 45–49), we used a pair of models and arranged them in the environment just as you might for a still life, to get ideas for ideal compositions in a real-time situation. Once practised, we found the right scenery, looked for the light and then waited for the right creature to step into it. London and the Serengeti are not so far apart after all.



Damien Demolder
Editor

NEWS, VIEWS & REVIEWS

5 NEWS REVIEW OF THE YEAR

Natural catastrophes, financial scandals, pushy security guards, tragedy in Libya and loads of new kit – that was the year that was. Chris Cheesman looks back at 2011

12 REVIEW

The latest books, exhibitions and websites

114 THE FINAL FRAME

Roger intends to do his best to enter 2012 in a spirit of cooperation, even though it may be a long, slow process

TECHNIQUE

16 PHOTO INSIGHT

Cathal McNaughton explains how choosing what to include and exclude through careful framing can create an image that intrigues

45 MASTERCLASS

Five competition winners join AP Editor Damien Demolder and pick up some tips on how to get the best out of their street photography. Oliver Atwell reports



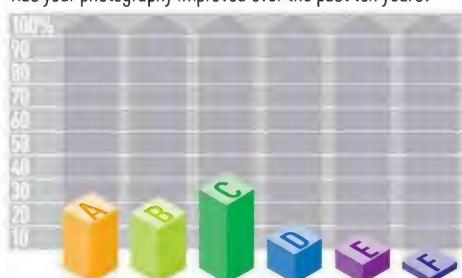
HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

HOW TO CONTACT US Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU **AP Editorial Telephone:** 0203 148 4138 **Fax:** 0203 148 8123
Email: amateurphotographer@ipcmedia.com **AP Advertising Telephone:** 0203 148 2517 **Email:** lee_morris@ipcmedia.com **AP Subscriptions Telephone:** 0845 676 7778
Email: ipcsubs@qss-uk.com **AP test reports Telephone:** 01707 273 773 www.testreports.co.uk/photography/ap

THE AP READERS' POLL

IN AP 3 DECEMBER WE ASKED...

Has your photography improved over the past ten years?



YOU ANSWERED...

A Yes, I'm much more in control of my camera	24%
B Yes, I have a better idea of what makes a picture	22%
C Yes my skills and mental processes have improved	32%
D I'm about as good as I was ten years ago	12%
E I think I may have gone backwards	8%
F I don't take pictures any more	2%

THIS WEEK WE ASK...

How would you class your photographic status?

VOTE ONLINE www.amateurphotographer.co.uk

YOUR WORDS & PICTURES

14 LETTERS

AP readers speak out on the week's issues

15 BACKCHAT

AP reader AP reader Arthur Allen on the winter wonderland hopefully coming to your door

27 FORUM WINNERS

The winning images from AP's monthly forum competition

38 APOY 2011 – THE FINAL ROUND

Find out who won Round Ten – Shooting at night – and who clinched the title Amateur Photographer of the Year 2011

FEATURES

21 LOCATION PORTRAITS

Dennis Welsh's light-hearted, carefree outdoor portraits encompass light, life and optimism. He talks to Gemma Padley about what makes a great natural-looking environmental portrait

35 MASTER CRAFTSMAN

Robin Bell is one of the world's finest b&w printers. Jonathan Stead asks about his printing processes for an insight into the magical world of darkroom printing

50 ICONS OF PHOTOGRAPHY

David Clark tells the story of 'View from the Window at Le Gras', by Joseph Nicéphore Niépce – the world's 'first photograph' that was lost for decades but is now regarded as a unique historical treasure



© HULTON ARCHIVE/GETTY IMAGES

SD1

46 megapixel

APS-C sensor

Lightweight yet solid body
Weather-resistant
11 Point AF Sensor

£5,690.00



SD15

SD15 Body Only £599.00



**SD15 +
18-125 OS
Lens Kit £699.00**

**SD15 +
18-50 OS
+ 50-200 OS
£829.00**

or pay £10.82 per month

DPLX

NEW LOW PRICE £395.00



**Foveon X3®
direct image sensor**

or pay £9.99 per month

DP2X

OUR PRICE £395.00
Sigma DP2S Digital Camera
SLR sized sensor
14 megapixels
24.2mm f2.8 lens



or pay £9.30 per month

WIDE ZOOM

8-16mm f4.5-5.6



Our Price: £549.00

or pay £9.92 per month

10-20mm f4-5.6



Our Price: £429.00

or pay £10.09 per month

10-20mm F3.5 EX



Our Price: £499.00

or pay £10.82 per month

17-50mm f2.8 EX OS



Our Price: £559.00

or pay £10.10 per month

**17-70mm f2.8-4 OS
FREE SIGMA 72MM UV FILTER**



Our Price: £339.00

or pay £9.80 per month

**12-24mm f4.5-5.6 MK II
NEW**



Our Price: £679.00

or pay £12.63 per month

TELE-ZOOM

24-70 mm f2.8 EX



Our Price: £639.00

or pay £11.54 per month

50-200mm f4-5.6



Our Price: £179.00

Not Available on this item

70-300mm f4 DG



Our Price: £131.00

Not Available on this item

70-300mm f4 APO



Our Price: £183.00

70-300mm DG OS



Our Price: £299.00

50-500mm f4.5 OS



Our Price: £1269.00

or pay £22.92 per month

SUPER-ZOOM

120-300mm F2.8 OS



Our Price: £2099.00

or pay £37.01 per month

120-400mm DG OS



Our Price: £759.00

or pay £12.99 per month

150-500mm DG OS



Our Price: £849.00

Not Available on this item

18-200 mm DC



Our Price: £179.00

18-200 mm DC OS



Our Price: £294.00

18-250mm DC OS



Our Price: £399.00

or pay £10.09 per month

PRIME LENSES

8mm f3.5 EX D



Our Price: £639.00

or pay £11.54 per month

30mm EX DC HSM



Our Price: £379.00

or pay £9.58 per month

50mm EX DG HSM



Our Price: £379.00

or pay £9.58 per month

85mm EX DG HSM



Our Price: £759.00

150mm EX DG APO OS



Our Price: £849.00

300mm EX DG HSM



Our Price: £2349.00

or pay £42.43 per month

See what your lens will do >>



E&OE Prices correct at time of print but are subject to change

SIGMA
3 YEAR UK WARRANTY
ON ALL SIGMA LENSES

www.cliftoncameras.co.uk

email: sales@cliftoncameras.co.uk

28 Parsonage Street, Dursley, Gloucestershire, GL11 4AA

tel: 01453 548128

FINANCE NOW AVAILABLE

Get credit at the checkout

Get the goods you want NOW

Paperless application

Your order shipped FAST

Pay just 10% deposit today

on all orders of £299 or over

Powered by
**Pay4
Later**



News Review

2011

This was a year full of intrigue. AP news editor **Chris Cheesman** looks back

WE SEEMED to amass enough material for a couple of disaster documentaries and a hefty holiday thriller in 2011. Not one man's account of how a photo of his daughter eating ice-cream led to a police investigation, a massive online campaign and a media meltdown (although it may well have been – see October's entry) but the catastrophic Great East Japan Earthquake and related tsunami, and then, a few months later, the flooding in Thailand. The natural catastrophes continue to have serious consequences for camera and inkjet printer manufacturing.

Then, just when we thought 2011 couldn't witness another crisis, Olympus CEO Michael Woodford turned whistle-blower to expose what could prove to be one of the biggest corporate scandals in history. Woodford described the experience as being like the plot of 'a John Grisham novel', as rumours swirled of links to crime syndicates.

AP's rights campaign was noted in the overhaul of anti-terror laws. And we finally saw Nikon break into the cut-throat compact system camera (CSC) market with its 1 system. But why the diminutive sensor? This is just one of many questions we sought answers to as we geared up for 2012...

Right: Samsung's NX11 CSC would be compatible with i-Function lenses



The Olympus Pen E-PL2 boasted creative options such as dramatic tone

JANUARY

- Police stop professor
- Officers swoop over barmaid pics

A TIP-OFF that the Army planned to cut two-thirds of its 45 frontline photographers sparked an understandable outcry from those in the firing

line. The Army's top brass then came down heavily on the source of the leak, who was reprimanded following our revelations. We reported how a reader armed with a Leica M9 prompted a call to police amid suspicions he was taking 'secretive' pictures of barmaids. Meanwhile, the big kit news of the month was the arrival of a new micro four thirds camera from Olympus in the shape of the Pen E-PL2 and Samsung's compact system camera

JANUARY

- Olympus unveiled the XZ-1, a Zuiko-lens equipped compact

Fujifilm powered up its 30x optical zoom FinePix HS20, a 16MP bridge model



FEBRUARY

- Canon's EOS 60D scooped Product of the Year at AP's annual awards



Pentax was set to spring into action with an appearance at the Focus on Imaging Show in Birmingham

FEBRUARY

- Pentax probes K-5 DSLR glitch
- CSC demand soars

A PROTOTYPE of a Sony 500mm f/4 G lens on show at CES suggested the firm planned to include on-barrel control buttons in future lenses, independent of the camera menu. Pentax announced it was to make its first appearance at the UK's Focus on Imaging show in six years. Coming just days after Pentax launched a 25mm f/4 lens for its 645D digital medium-format creation, the firm was in a celebratory mood, as was Jessops, which revealed a huge jump in online sales. Pentax's pride was dented, however, when officials admitted that its K-5 DSLR was suffering from a 'stained sensor' glitch, prompting an urgent investigation. As CSC popularity soared, news reached us that Nikon and Canon were losing out on sales of interchangeable-lens cameras to rival firms. Meanwhile, entry-level cameras were pulling in women, according to Canon, as the firm revealed its 12.2MP EOS 1100D. More significant for enthusiasts was the arrival of the EOS 600D, a revamped EOS 500D with a 3in flip-out screen.



MARCH

- Industry reels from Japan quake
- London Eye photo ban

IN A SHOCK move, Canon pulled out of Focus on Imaging with just days to spare. Canon and Nikon were among camera makers hit by the earthquake and tsunami that struck Japan on 11 March. An image-editing software slip-up by MI5 spies meant a vital piece of surveillance evidence was compromised, inquests into the 7/7 bombings were told. As Panasonic unveiled its 3D-enabled Lumix DMC-TZ20, the firm declared that the third dimension was here to stay. Kodak refused to say if it planned to cut compact camera output after a slump in sales. AP's dossier of photo stops received a bizarre entry when a teacher described how a police officer banned him from taking pictures of the cables supporting the London Eye. In a flurry of photo faux pas, police turned the tables on security staff at a leisure complex in Buckinghamshire, telling guards they were wrong to stop a photographer. All laughable enough, so perhaps not the best time for police in Cleveland to suggest all photographers were potential suspects in a bid to educate college students about anti-terror laws. A familiar sorry tale came from 50-year-old family-run firm Kingsley Photographic in London, which succumbed to spiralling high-street rents and cheaper online competition and was forced to shut down.

APRIL

- Pentax bounces back
- Canon goes to Hollywood

BUOYANT news from Pentax continued when Jessops announced its cameras were back in favour and the chain had decided to stock them once again. Canon's DSLRs were set for a Hollywood makeover as it joined forces with Technicolor. Confusion shrouded the rules on photography at the 2012 Olympics, as bosses suggested they would limit the size of lenses and ban cameras. Nikon primed the full HD movie-equipped D5100 as its next star DSLR, although launch celebrations in London were somewhat muted in the wake of the Japan earthquake. Photographers demanded to know the fate of image-sharing website fotopic.net, which appeared to have vanished without trace, leaving many out of pocket. We eventually managed to track down one of the firm's directors, who confirmed it was heading for liquidation. As speculation intensified about whether Canon and Nikon would enter the CSC arena, Canon appeared to rule itself out by saying it had no need to do so. Meanwhile, Fujifilm confirmed that its GF670 Wide rangefinder camera was poised to go on sale in the UK. And after rumours aplenty over who would bag the wedding assignment of the year, photographer Hugo Burnand emerged as the man of the moment on William and Kate's big day on 29 April.



The FS37 (above) was among six new Panasonic Lumix models out in the spring. There was uncertainty over the Nikon D5100 (left) following the Japanese earthquake



MAY

- Che Guevara copyright row
- Tragedy in Libya

the family of the Cuban revolutionary's photographer Alberto Korda. We reported the tragic news that award-winning photographer Tim Hetherington had been killed while covering the conflict in Libya along with US photojournalist Chris Hondros. Tim was a former winner of AP's Power of Photography Award and one of the most highly regarded war photographers of his generation. We interviewed former *News of the World*

A BRITISH photographer who sold T-shirts showing images of a dog dressed as Che Guevara was immersed in a copyright wrangle with

ILFORD

87.5x88.6cm PHOTOGRAPHIC PAPER
11x14in FINE ART PAPER
100gsm
FOTOGRAFICA'S PAPER
CARTE PHOTOGRAPHIQUE



MARCH

Ilford's first darkroom paper in 13 years debuted in the shape of Multigrade Art 300, a fibre-based silver-gelatin paper



Ricoh's CX5 went on sale



APRIL

Lens makers Samyang and Tamron warned customers to expect shortages in the wake of the Japanese earthquake



The man behind the UK success of Domino's Pizza, Colin Halpern, was revealed as the new owner of high-street chain Calumet



**Amateur
Photographer
AWARDS 2011**
**PRODUCT
OF THE YEAR**

Canon's EOS 60D (above), winner of AP's Product of the Year 2011, Fujifilm's medium-format GF670W (below) and Panasonic's Lumix DMC-G3 (right)



Photojournalist
Tim Hetherington
was killed in
Libya in April

paparazzo Paul McMullan, who played a whistle-blowing role in the phone-hacking scandal, but who exposed more than he planned when he was famously bugged by the actor Hugh Grant using a hidden microphone, over a pint of beer. Crowds flocked to a Chelsea photo gallery's Peep Show exhibition, intrigued to find out what was behind its blacked-out windows. We were at the royal wedding – well, 50 metres or so from the Abbey – where

photographers were using Nikon's wireless facilities to help transmit images to picture desks. Meanwhile, Argentinian photographer Alejandro Chaskielberg scooped the \$25,000 Sony World Photography Awards title. Further evidence emerged that Ernst Leitz II, the heroic wartime boss of Leica, helped Jewish people flee the Nazis. We spoke to Dr Knut Kühn-Leitz, the grandson of Ernst Leitz II, about his exploits during a rare visit to the UK.

MAY

The disaster in Japan threatened the price of high-end DSLRs as UK dealers struggled to meet demand



South Korean firm Samyang officially launched its new 35mm f/1.4 AS UMC lens in Canon EF and Nikon AE mounts

AP AWARDS 2011

Innovation Sony's translucent mirror system

Printer Epson Stylus Pro 3880

Software Adobe Photoshop Lightroom 3

Accessory Vanguard Up-Rise 38 Photo Bag

Fixed Focal Length Lens Nikkor 85mm f/1.4D AF

Consumer Compact Panasonic Lumix DMC-TZ10

Enthusiast Compact Panasonic Lumix DMC-LX5

Zoom Lens Canon EF 70-200mm f/2.8L IS II USM

High-End Camera Nikon D3S

Entry-Level Camera Nikon D3100

Power of Photography Cathal McNaughton

Exceptional Achievement Geoffrey Crawley

in Photography Samsung NX100

Entry Compact System Camera Samsung NX10

Advanced Compact System Camera Pentax 645D

AP Reader Product

Enthusiast Camera and Product of the Year

Canon EOS 60D

the Side Gallery in Newcastle upon Tyne, which was under threat from funding cuts.

On a lighter note, pictures of Hollywood stars from the 1930s had apparently turned up in a downstairs toilet.

The Guardian paid tribute to one of its most respected

photographers, Ted West, who

died aged 78 (he had begun

his career as a messenger boy).

Cheery news at Leica where

sales shot up almost 60%

and profits rose tenfold,

and yet more positive news

from Jessops, whose CEO

Trevor Moore was buoyed

by rising sales. However, he

insisted he had no plans to

mirror the chain's expansion

plans of previous years. AP's

rights campaign turned to the

issue of overzealous security

guards as we hotfooted it to

the Home Office for talks with

police and counter-terrorism

officials. Sony readied its

Alpha 35 DSLR, which

deploys a 16.2MP APS-C-

sized sensor, while a Leica

O-series camera from the

early 1920s became the most

expensive camera at auction,

bowing out for more than

£1m. At the other end of the

photo evolutionary spectrum,

Hasselblad released its latest

'200MP' medium-format

digital camera in the shape

of the H4D-200MS, priced

a positively paltry £34,000.

As a man stood accused

of harassment after taking

photos of his friend's house,

Sony unwrapped its next CSC

incarnation, the NEX-C3,

billing it the 'smallest and

lightest' in its class.

JUNE

● AP in Home

Office talks

● Leica auction record

PANASONIC signalled its intention to widen the market for micro four thirds cameras by unwrapping its smallest Lumix CSC to date: the

£499 DMC-GF3. As Sigma revamped its 120-300mm f/2.8 telephoto lens, Sony confirmed it was to axe its full-frame Alpha 850 DSLR, apparently because it was too similar in spec and price to the flagship Alpha 900. There was also downbeat news from the Association of Photographers, whose bosses planned to ditch the AoP's London gallery, partly because of competition from online exhibitions. Meanwhile, an MP was battling to save



Sony unwrapped its
16-million-pixel NEX-C3

JUNE

The Guardian paid tribute to one of its most respected photographers, Ted West, who had died aged 78



Good news over at Leica where sales shot up 60% and profits rose tenfold

JULY

- Pentax unveils its first CSC
- Brian May reveals all

WE WERE back in familiar territory when a press photographer was arrested and later 'de-arrested' after taking pictures in Manchester. A trio of Pen cameras from Olympus – the Pen E-P3, E-PL3 and E-PM1 – were said to have the fastest AF speed of any system camera... but Olympus refused to say how fast. First pictures emerged of lenses for Pentax's first CSC, the Q. Thieves raided a London camera store in an attempted smash and grab, but left empty-handed. Leica's bosses quietly announced plans for a CSC during a conference in Paris. Pentax was sold to Ricoh for a reported £78m and lens maker Tokina snapped up Cokin filters after it ran into financial trouble. In a candid interview, Brian May from the band Queen, spoke to AP about how a passion for stereo cards led him to try to convince Fujifilm to produce them for the mass market. Shock, horror: press reports that monkeys had been taking pictures of themselves proved to be a 'slight exaggeration', according to wildlife photographer David Slater, who said the primates had merely played around with his cable release. Two war photographers extolled the virtues of the Apple iPhone, hailing it a 'rugged piece of gear for southern Afghanistan'. Nude George Bernard Shaw images emerged just days before an AP reader day at Lacock

EISA WINNERS 2011-2012



Each year, the European Image and Sound Association, of which AP is a member, chooses its favourite kit. Here are the 2011-2012 winners

Camera	Canon EOS 600D
Professional Camera	Pentax 645D
Advanced SLR Camera	Nikon D7000
Compact System Camera	Panasonic Lumix DMC-G3
Social Media Camera	Samsung SH100
Compact Camera	Sony Cyber-shot DSC-HX9V
Travel Compact Camera	Casio Exilim EX-ZR100
Advanced Compact Camera	Fujifilm FinePix X100
All Weather Camera	Olympus Tough TG-810
Lens	Sigma 70-200mm f/2.8 EX DG OS HSM
Zoom Lens	Tamron AF 18-270mm f/3.5-6.3 Di II VC PZD
Compact System Lens	Samsung NX 20-50mm f/3.5-5.6 ED i-Function
Printer	Epson Stylus Photo R3000
Professional Lens	Canon EF 70-300mm f/4-5.6L IS USM
Photo Software	Nik Software Silver Efex Pro 2
Photo Accessory	Vanguard GH-100 Pistol Grip Ball Head



Left: Leica ditches its iconic red dot for the M9-P, a restyled M9

Right: The Pen E-PM1 (Pen Mini) was among a trio of new micro four thirds models from Olympus



Abbey in Wiltshire, where they had gone on show. Nikon unveiled a 40mm f/2.8 DX macro lens. Grim news from the north-west as independent camera chain Wilding Photographic shut its doors, blaming 'crippling rents' for the demise of the 63-year-old business. As Jessops opened its second 'centre of excellence' in Manchester, Fujifilm eyed up a re-entry into the system camera market – it seemed a CSC was on the cards. Distressing goings-on in Cumbria, though, where 74-year-old Robert Reid was apparently ordered to hand over £100 to take a self-portrait in front of Carlisle Castle.

AUGUST

- Leica confirms SanDisk card problem
- EOS 600D scores Europe win

AT THE Home Office in Westminster, officials admitted there was still some way to go regarding the education of security guards. At the same time, AP reader Phil Jenkins highlighted the confusion of 'public' versus 'private' land when he was prevented from taking photos at MediaCity UK in Salford, despite the land being

designated a 'public realm' by the developers. Days earlier we were reminded that police still had powers to stop and search when two tourists were quizzed under Section 43 of the Terrorism Act after photographing the MI6 HQ in Vauxhall. Timely, then, that AP was dispatched to an anti-terrorism training day on the invitation of Gatwick Airport operations commander Brian Bracher. We then heard police had been summoned to investigate a man taking pictures of officials destroying parakeet nests in his neighbour's garden. Image-sharing website Flickr showcased its six billionth image and, as Canon's EOS 600D scooped EISA's

European Camera of the Year award, Leica investigated reports that some SanDisk SD memory cards failed to work properly in its M9 camera. Jessops joined many UK retailers in waking up to damage caused by riots that struck many cities – the firm's newly revamped Birmingham store among the casualties. Polaroid promised a 3x4in-format, instant digital camera before Christmas – the 14MP Z340 would use Polaroid Zink (Zero Ink) paper. We interviewed Ricoh bosses about the Leica M-mount module for the GXR system and Sony showed off its Cyber-shot DSC-TX55, hailed as the thinnest compact with an optical anti-shake system.

JULY

Jessops' new store was reported to have come under attack during the riots

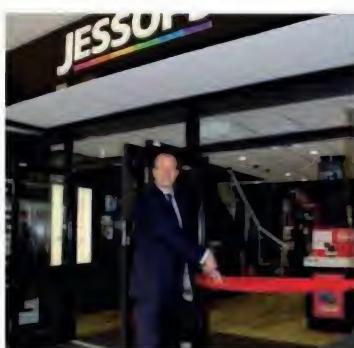
Leica CEO Alfred Schopp outlines plans to unveil a consumer-level CSC at photokina 2012



AUGUST

Panasonic unveiled a new bridge camera equipped with a 24x optical zoom: the Lumix DMC-FZ48

We interviewed Ricoh bosses about the Leica M-mount module for the GXR system



Leica bakes biscuits to celebrate new designer camera cases



© BRETT



Fujifilm launches its new X10 premium compact (above), while Samsung's WB750 boasts a 24-432mm equivalent lens

After much speculation, Nikon confirms its first CSC

SEPTEMBER

- **Samsung debuts NX200**
- **Media in Twitter rights row**

RIDING on a wave of CSC success, Panasonic took the wraps off its new Lumix-X lenses, one of which features a Power Zoom that automatically controls zoom and focusing electronically. The 14-42mm f/3.5-5.6 lens collapses to the size of a 20mm pancake unit when not in use. The firm also revealed a 45-175mm f/4-5.6

telephoto optic. Fujifilm's major news was its new 'premium' compact, the FinePix X10, housing a 12MP, 2/3in-type EXR-CMOS sensor and a built-in optical viewfinder. A rights battle reared its all-too-familiar ugly head when the BBC and the *Daily Mail* website came under fire for grabbing images off Twitter. Korean lens maker Samyang confirmed a new 24mm f/1.4 ED lens by the end of 2011. The RPS hired classic camera expert Michael Pritchard as its new director general. Michael, a former director at auction house Christie's, said he wanted the RPS to serve as a 'more powerful voice' on photographers' rights. In a blaze of publicity,

Sony uncovered its new CSC flagship, the NEX-7, a 24.3MP model using an Exmor APS HD CMOS imaging sensor borrowed from the firm's latest Alpha SLT line-up, the Alpha 65 and Alpha 77 – the latter sporting a three-way adjustable tilting LCD screen. Samsung announced a 20.3MP replacement for the one-year-old NX100. The NX200 would be squarely aimed at entry-level DSLR users. And there was a new Nikon Coolpix compact figurehead in the shape of the P7100, promising faster response times and processing. A fourth-generation GRD compact debuted from Ricoh: the GRD IV.

SEPTEMBER

Fujifilm was set to launch its FinePix F600 EXR, with motion-detection function and 24-360mm equivalent lens

The RPS hired classic camera expert Michael Pritchard as its new director general



count. In a blast from the past, Ilford's brand owner launched a pinhole camera – the Harman Titan – which records photos on 5x4in film or paper. A Brit, Damian Peach, scooped the Astronomy Photographer of the Year title. In the second disaster to befall the photo industry, floods in Thailand temporarily wiped out Canon's inkjet printer output and a plant making most of Nikon's DSLRs. Fujifilm confirmed that its upcoming CSC would be a 'premium' model. A man's shopping-centre photo of his daughter eating an ice-cream sparked a media frenzy after police were called to the scene. Roy Robertson became the first Scottish president of the RPS since the Earl of Crawford in 1897. Canon used its Pro Solutions Show in London to parade its full-frame EOS-1DX, an 18.1MP model it said would replace the EOS-1D Mark IV and EOS-1Ds Mark III. We reported how a photo enthusiast was set to win thousands of pounds after suing Lancashire Police for wrongful arrest. Once again, AP won the best consumer magazine title in awards hosted by photo trade journal *Pixel*. Nikon was forced on the back foot after suggesting photographers were only as good as the kit they use. The Canon PowerShot S100 and SX40 compacts became the first cameras to use Canon's new Digic 5 image processor.



OCTOBER

A man's shopping centre photo of his daughter eating an ice-cream sparked a media frenzy

Sigma revamped its 18-200mm zoom lens, which features FLD glass



OCTOBER

A man's shopping centre photo of his daughter eating an ice-cream sparked a media frenzy

NOVEMBER

- Thai floods hit photo industry
- Casio reacts to compact decline

SPANIARD Daniel Beltrá triumphed in the Veolia Environnement Wildlife Photographer of the Year Award. Casio told us it was scaling back UK distribution of compact cameras, blaming a decline in the market. It seemed system cameras were booming, though, with figures showing that Japanese output had nearly doubled in August. Then, in the first of a series of shocks, Olympus's CEO – a Brit called Michael Woodford – was sensationally sacked, telling the world he was dismissed after questioning high fees paid to financial advisers relating to past acquisitions. Just days later the chairman who fired him, Tsuyoshi Kikukawa, resigned and Olympus admitted it had paid a whopping \$687m to advisers when it bought a UK medical equipment firm called Gyrus in 2008. Shortly afterwards, vice-president Hisashi Mori fell on his sword as the company revealed it had covered up losses on its investments for decades. Canon unveiled a new flagship A3+ printer, the Pixma Pro-1, but, as it was to be made in Thailand, would its UK debut be scuppered by the floods? As images taken by explorer Captain Scott emerged in London, Leica unleashed a 30mm f/2.8 Elmarit-S lens for its S system and Panasonic unveiled a new 16MP CSC aimed at enthusiasts: the micro four thirds-format Lumix DMC-GX1.

Carl Zeiss was set to debut its first 25mm Canon EF-bayonet mount lens

Leica unleashes its Titanium D-Lux 5, but confirms that it contains no titanium



Michael Woodford, whistle-blower in the Olympus scandal, makes a comeback bid

CHRIS CHESMAN

DECEMBER

- Olympus crisis deepens
- Mystery over lens delays

THE OLYMPUS financial scandal reaches further than anyone anticipates, feared the company's former CEO Michael Woodford, who we tracked down for an exclusive interview. Woodford, then still a director, suggested investigators 'follow the money' to get to the truth of a crisis that prompted Japan's PM to intervene and led the firm to lose more than 70% of its value. Mystery shrouded delays to three professional Canon lenses that were announced in February. Leica warned its M9 camera owners not to use certain

SanDisk memory cards, despite issuing a firmware update that aimed to resolve compatibility problems. An image of the River Rhine on a dull day fetched a record price at auction, bowing out for more than \$4 million. Fujifilm released details of its new premium-level bridge model, the X-S1, and confirmed it will go on sale in February. Will we see Fuji's CSC at trade shows in the United States?

ROLL ON 2012

As the shutters closed on 2011, photographers welcomed guidance designed to target

Ahead of its upcoming CSC launch, Fujifilm announces its X-S1 flagship bridge camera



NOVEMBER

We learned that early 2012 would see the launch of the Lytro Light Field Camera, a digital compact said to enable a picture to be focused after it is taken



© ANDREW GASSON

DECEMBER

Ricoh unveiled the CX6, a 10-million-pixel digital compact camera boasting an AF speed of 0.1secs



UK photographer Andrew Gasson won a Gold Medal in a projected image competition hosted by the Royal Photographic Society

The last step in a photograph's journey is as important as the first.

Give the final stage the attention it deserves with the PIXMA PRO-1, our most evolved professional quality A3+ inkjet. Print up to 14" wide with the state-of-the-art 12-ink system, with next generation Lucia pigment inks and special 5-ink monochrome printing, ensuring outstanding results every step of the way.

© Brent Stirton/Reportage by Getty Images. Canon Ambassador. North-West Kenya, 2010.
Shot on a Canon EOS-1Ds Mark III; EF16-35mm f/2.8L II USM

canon.co.uk/PIXMAPro




**PIXMA
PRO-1**

The printer your images deserve

Canon
OFFICIAL SPONSOR



The UEFA EURO 2012™ official logo is protected by trademarks,
copyright and/or design. All rights reserved.

APReview

The latest photography books, exhibitions and websites. By Oliver Atwell

BOOK



Sequentially Yours

By Elliott Erwitt, TeNeues, £50, hardback, 208 pages, ISBN 978-3-8327-9578-8

THE DECISIVE moment is one of those terms you often hear within photography circles. The concept refers to that moment when the elements of a situation come together to form a perfect expression of

that singular event. Or, cutting through the hyperbole, it's the fraction of a second when you press the shutter and you get a good photograph. But everything has its opposite and the decisive moment is no different. Enter Elliott Erwitt and his really quite excellent notion of the indecisive moment. Essentially, Erwitt is telling a story through a series of sequences – panel one leads to panel two,

with the narrative concluding in panel three. Erwitt has always been a great lover of the absurd and comic, and each of the images demonstrates this brilliantly. The structure is similar to the kind of work produced by Duane Michals, and if you're a fan of his then Erwitt's book will definitely appeal to you.



EXHIBITION



© TOMAS VAN HOUTRYVE

Tomas van Houtryve: Behind the Curtains

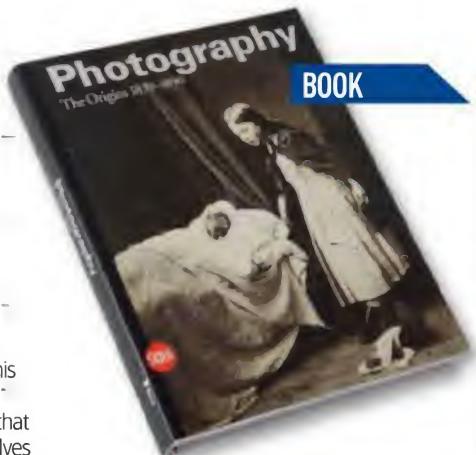
Until 8 January 2012, Third Floor Gallery, 102 Bute Street, Cardiff CF10 5AD. Tel: 02921159151. Website: www.thirdfloorgallery.com. Open Wed-Sun noon-6pm. Admission free

THE POLITICS of communism is perhaps one of the most misunderstood and misrepresented concepts we have. For some it is a logical way of life, while for others it is a serious threat that must be stamped out and avoided. But regardless of the realities, it is most certainly an ideology that has often been warped and twisted to meet individual selfish ends. This fascinating body of work by documentary photographer Tomas van Houtryve gives viewers access to some of the world's most secretive countries, specifically North Korea, Cuba, China, Nepal, Laos, Vietnam and Moldova. What the images reveal are countries that have been turned into military complexes and totalitarian states. It all goes to show that even the most well-intentioned ideologies can be twisted into an iron fist of oppression.

Photography: The Origins 1839-1890

By Walter Guadagnini, Quentin Bajac, Elizabeth Siegel and Francesco Zanot, Skira, £39.95, hardback, 304 pages, ISBN 978-8857207186

THERE have been a great number of books purporting to tell the story of photography, but none has been quite as well researched and presented as this one. This is due in no small part to the presence of several authors, meaning that each individual has committed themselves to writing about their own chosen period. Every photographer you'd expect to be here is present and accounted for, such as Daguerre and Talbot, as well as a few with whom you may be unfamiliar. Helpfully, many of the photographers are accompanied by short but informative biographies. The range of imagery on display is genuinely beautiful and strange. There's something about photographs from this period that



communicate a feeling of magic and wonder. This was a period when photography was in its infancy, yet photographers quickly understood the limitless creative potential of the medium. This is volume one in a series of four and each edition is likely to be a must for your bookshelf.



The screenshot shows the top navigation bar with 'the Atlantic' logo, 'POLITICS BUSINESS ENTERTAINMENT INTERNATIONAL TECHNOLOGY NATIONAL LIFE MAGAZINE VIDEO'. Below it is the 'In Focus' section with a red banner, 'with Alan Taylor'. To the right are dropdown menus for 'Choose Category', 'Choose Month', and 'Select Language'. A sidebar on the right features a 'SPECIAL REPORT' about the World Cup.

FOLLOWING on from last week's look at website BagNews, In Focus is another site that attempts to grasp an understanding of world events through photographic imagery. Several times a week web developer and lover of photojournalism Alan Taylor posts images that essentially tell a story. It could be a news event or a series of fine-art images – the range is endless. Once they are filtered through the ideas factory that is Alan Taylor's brain, the photographs begin to come to life in their contextual background. It may seem like a strange thing to bring up, but a great virtue of the site is the size at which images can be viewed. Each picture can be enlarged, meaning the viewers can revel in the smallest details of the imagery. This is a great site and well worth checking out whenever you get the opportunity.



CONDENSED READING

A round-up of the latest photography books on the market

• BOUDOIR PHOTOGRAPHY by

BOOK OF PHOTOGRAPHY by Tammy Warnock, £12.50 Well... what to say? First, this is not quite the guide to excellence that the title would have you believe. It is, at best, a guide to getting acceptable images of what the blurb refers to as 'real women' - who are wearing very little. Warnock shows you what you can do with a basic set-up in a period of 30 minutes. Nice

• IPAD FOR PHOTOGRAPHERS

by Ben Harvell, £9.99 iPads are here to stay. Technology will consume us all and the days of *The Terminator* are fast approaching. But before a big nuclear warhead turns us all into skeletons we can all enjoy Ben Harvell's really excellent and visually appealing book about the iPad sticking its nose into photography's affairs. It's a great step-by-step guide and will make for excellent reading when you're cowering under your desk as the bombs rain down. • **EPSON**

COMPLETE GUIDE TO DIGITAL

DIGITAL COLOR DIGITAL PRINTING by Rob Sheppard, £16.99 This handy in-depth guide is one of the better books about digital printing. The format is clean and accessible, and Rob Sheppard's advice is sound and invaluable. Some of the pages could perhaps have benefited from being a little punchier in terms of layout, but as a reference book it does its job.

LOST WORLDS by Arthur

LOST WORLDS by Arthur
Drooker, £29.95 This fascinating
book, subtitled *Ruins of America*,
takes a look at many of the
incredible ruins peppering the
landscapes of Mexico, Central
America, South America and the
Caribbean. Drooker's images are
brilliant and his informative text
offers some fascinating history.

Letters

Share your views and opinions with fellow AP readers every week

LETTER OF THE WEEK

Wins a 20-roll pack
of 36-exposure Fujifilm
Superia ISO 200 35mm
film or a Fujifilm 4GB
media card*



Write to...

'Letters' at the usual
AP address (see page
3) fax to 020 3148
8130 or email to
amateur
photographer
@ipcmmedia.com

*Please indicate
whether you would
like to receive
Fujifilm film or a
memory card
(please state type
preferred) and
include your full
postal address

Backchat

Send your thoughts
or views (about 500
words) to 'Backchat'
at the usual AP
address (see page 3).
A fee of £50 will be
paid on publication

MADE IN THE DARKROOM

Your feature on Ansel Adams and his most famous print, 'Moonrise, Hernandez, New Mexico' (*Icons of photography*, AP 26 November), must have given most photographers, myself included, a great boost. How enlightening to know that the great man could take such a duff photograph and, with a little manipulation, turn it into a masterpiece. Seeing what he could achieve with the most basic of tools must hearten those who have at their disposal so many modern methods to fix and alter their photographs. It also shows that most great photographs are made after the shutter is clicked.

Michael Weymes, Co Meath, Ireland

CHEAP AS CHIPS FILTER

Having read Dave Brooks' star letter about 10-stop ND filters (AP 3 December), as a tight Yorkshireman I decided I wasn't going to spend a fortune on one, so after a little research on the internet I discovered some chappies who came up with a cunning idea involving welding glass. Basically, welding glass exhibits similar properties to a 10-stop ND filter in allowing photographers to make long-exposure images. With mine, I used some Araldite to fix the ring from an old filter (without the filter glass) to the welding glass and, hey presto, a cheap-as-chips 10-stop(ish) ND!

As for the pros and cons, what I would say is that the welding glass produces images with a green tint that require converting into black & white, and clearly a filter that cost a couple of pounds isn't going to replace an expensive bit of photographic kit, although

I quite like the images produced. Other readers might find it a bit of fun to play around with.

Craig Neary, West Yorkshire

You could fix the cast with a custom white balance, Craig – Damien Demolder, Editor

MIXED SENSITIVITIES

While Damien Demolder is talking to camera manufacturers about low-sensitivity sensors (*Letters*, AP 10 December), can he ask for a sensor where the ISO can be varied across its surface? This would save me having to buy any grad filters.

Tom Frost, London SE10

I know the technology for this exists, but it is still at the fine-tuning stage at the moment – Damien Demolder, Editor

What The Duck



<http://www.whattheduck.net/>

PRO-CHOICE

In response to David Davies' reply to my letter (*Stop sniping*, AP 3 December), I would like to put him straight on a few points.

Regarding Sony's optical viewfinder (OVF) cameras, the company *did* have a number of excellent models of this kind in its range. I know – I have owned a few. However, following a conversation with Paul Genge, Sony UK's photography guru, he told me there are now *no* OVF cameras still in production. Even the Alpha 900 has been dropped in preparation for next year's launch of the full-frame Alpha 99, which will be an SLT/EVF camera.

In addition to discontinuing all its OVF cameras, Mr Genge also stated that there will be no future firmware support for the last of these OVF models, and that none of the latest firmware for the SLTs is applicable due to differences between the processors. This means my Alpha 580, bought in March 2011, is now all but obsolete.

I have been an Alpha mount user since the early days of the system, and as such have invested a lot of money buying equipment that is compatible with the cameras. However, I now find myself on the verge of losing a lot by selling it off and switching brands, just because Sony does not want to offer a choice.

I don't see my expressing my opinions as sniping, and I am sure that if he did, the editor would not have published my letter. I thought I was quite clear in saying that I wasn't anti-EVF, just that when I get round to replacing my current camera, I'd like to have a choice between a Sony EVF and a continuing range of Sony OVF models. With that, I'll leave others to do the sniping.

Graeme Stewart, via email

Sony Japan has marked the Alpha 900 as discontinued on its web page. It is out of production now, but we expect European stock levels to keep the model in the marketplace until early spring 2012. You might be misunderstanding my prior comments to other users of the Sony UK Facebook page, where I was asked if the Alpha 580 can have features added to it that were recently obtained by the Alpha 55 and 33 models. I stated that it could not, together with a full explanation as to why that is the case. No mention was made of an all-encompassing 'no OVF models' regarding firmware updates. And I don't think I have ever mentioned an 'Alpha 99' – Paul Genge, Sony UK

SORELY LACKING

Andreas Gursky's image 'Rhine 11', which sold for a staggering £2.7 million at Christie's in New York (News, AP 3 December), must have been bought by someone with either too much time on their hands or far too much money. Maybe both!

To say it's an uncluttered picture is an understatement. It sorely lacks a focal point, or any atmosphere or mood. In its favour I have to admit that it's strengthened my belief that the world of fine-art photography

FOUR FOR THE PRICE OF THREE

I was interested to read Frans Lanting's article on the relationship between grazing animals and the evolution of grasslands (*Photo insight*, AP 3 December). His photograph of the zebras, however, is enigmatic. He says, 'There is a wonderful balance between the three subjects in the foreground and the single tree in the distance.' But there are actually four zebras in the picture! The apparently single animal on the left is, in fact, the rear end of two beasts. Just look at the stripes on the right haunch of the animal – when did you ever see stripes change like that? And if you look at the left side of the zebra, it seems to have two left ears! Did Mr Lanting not spot that – or is he hoping that we don't?

Neil Scott, Edinburgh



is ready for another inventive contributor in search of fame and – particularly – fortune. Namely, me!

I'm thinking of setting up shop as an 'arty' photographer. I'll snap anything I see in my everyday life, then pass it off as 'fine art'. And I'm off to a good start. At a recent 40th birthday bash, I secured several images of half-eaten sandwiches, a bottle of red wine spilled over the birthday cake and, outside in the smoking area, an ashtray almost groaning under a ton of fag ends. Still-life photography is everywhere – you just have to train your brain to spot it.

All that's needed now is to run off a few dozen A3-sized prints (on archivally sound media, naturally), then lie back and wait for the readies to roll in. Easy life? Not half! I wish I'd thought of it years ago.

Mick Bidewell, Tyne & Wear

It's extraordinary, isn't it? – Damien Demolder, Editor

STUCK INDOORS

It was interesting to see the feature in AP 5 November about indoor photography, as it had just become of relevance to me. I set up a shot of a cup on a saucer, and another of a pair of crutches with some grapes. Unfortunately, my indoor photography was more limited than that in the article, as I had no equipment other than a camera, and was unable to rummage for suitable items and adjust the things as I might like because the crutches were unexpectedly mine!

I had fallen *up* the stairs and ended up at A&E. A week on, I was on crutches and had a bruise, but was otherwise fine, except that I hadn't gone outside all week – and there I was with a new camera I was just getting to grips with, intending to take it for plenty of walks to try to grab a street photography picture. The hospital warned me that my leg could be painful for up to two months, and by the second week bruises were appearing in places that had never even made contact with any part of the floor!

I had gone in grand style when I did it. I had been rushing upstairs to take a photograph from the bedroom window, when my leg felt as if something snapped and gave up on me. I went flying up the remaining few steps, right across the landing with my arms fully stretched out in front of me, and into the bedroom. I came to a halt with my new camera still firmly in my hands, raised safely a few inches above the ground, with everything else, myself and all my scattered belongings, flat on the floor. And somehow I still managed to stick my camera up at the window and take a picture, before realising that my leg really did not like being stood on!

As it turns out, crutches and grapes do make an interesting still life...

Jill Beeton, Essex

My mother sent me to school in shorts all year round because grazed knees heal while ripped trousers don't. At least you didn't break the camera. The leg will mend – Damien Demolder, Editor

BACK CHAT

AP reader Arthur Allen on the winter wonderland hopefully coming to your door

DEEP-BLUE skies, blinding white snow, brilliant sunshine, views to make you go weak at the knees: that's the magic of winter for every photographer. Well, it should be. And judging by the great winter shots seen regularly in AP, it is for lots of photographers. Unfortunately, where I live, the white stuff that guarantees such masterpieces frequently guarantees you'll never get one because it puts the scene out of reach, up the road, over the hill.

On several occasions during each of the last couple of winters, my car never even made it out of the drive, never mind up the road and over the hill, for weeks on end.

So what do you do when you're desperate to capture the white heaven of the hills or the white hell of the motorways and you're forced instead to be a miserable stay-at-home? Practise your portraiture? Set up a still life? Concentrate on close-ups? Or get out there to the wilds of your garden... and make do with a bit of make-believe!

Have a fresh look at what's right under your nose. Use the snow to turn the ordinary into the extraordinary. With a bit of imagination and the right viewpoint, even a modest little hedge can look like rolling dunes at the edge of a frozen lake, the sun trying to break through over the distant hills.

In the absence of an uphill climber or downhill skier, the wind-battered shape of the postie fighting his way through the pavement drifts can be just as epic. And although the outlook may be bright for your sundial, using it to tell the time isn't so easy when the top is under two feet of snow. It can make a good photo, though.

Shoot massive icicles from inside the window and get a surreal view of the world outside. Or get close in to marvel at their fantastic shapes. White branches stand out against a clear sky, while other trees look like they're just waiting for someone to hang Christmas decorations on them. Even the most mundane roof or fence takes on a certain charm in the snow.

It doesn't matter what kind of camera you use or what experience or knowledge you have, just give it a go. It might not be award-winning stuff, but it really can be fun.

The only tip I'd give would be to at least consider getting a bit of height (from a window or on a wall) so you can point the camera down slightly to get rid of distracting backgrounds. That bleak, lost landscape looks a lot more realistic if there isn't a row of houses at the top of the picture.

When you look back at one of these photos, you'll shiver momentarily as you remember taking it. One of my favourite shots certainly wouldn't win any awards: it's a very ordinary, unexciting view of the garden, but I can still feel the bitter chill as I leaned out the conservatory door, shooting handheld at 1/6sec courtesy of a brilliant combination of full moon and snow – at 3am! Fun, memories, emotions: isn't that why you started taking photographs in the first place?

BRINGING
YOU ESSENTIAL
EXPERT ADVICE
EVERY WEEK



CATHAL MCNAUGHTON

Award-winning Cathal McNaughton has more than ten years' experience covering conflicts and breaking news for national newspapers and international press agencies. He shares his best press photographs and reveals how he captures a subject in ways that others haven't seen

To see more images by Cathal or to book a place on one of his workshops visit www.cathalmcnaughton.com

To take part in a free street photography Masterclass with Cathal, send an email with your name, address, telephone number and a couple of sentences about your photographic interests and experience to apppicturedesk@ipcmmedia.com

PHOTO INSIGHT

Cathal McNaughton explains how choosing what to include and exclude through careful framing can create an image that intrigues

I TOOK this picture in the Glens of Antrim in Northern Ireland. It was a warm summer's day and I had been driving along the coast. I was out and about with my camera, seeing what I could photograph. We don't get that much good weather in Northern Ireland, so on this day there were quite a few people around the coast.

I drove towards the pier to see if there were people fishing or sunbathing and happened to see a pair of legs dangling over the pier wall. I knew instantly there was a photograph to be had because the scene was so quirky. This, coupled with the beautiful blue sky, made a great composition.

The man is either sunbathing or resting. The reason there are Wellington boots in the image is that the man and the children who were with him had been paddling in a rock pool beside the pier. They had taken off their wellies because it was a warm day.

I wanted the image to look as odd as possible. It was already a strange scene, but the contrast between the wall, the legs and the grass verge makes you wonder why anyone would want to be lying there. You look at the picture and almost do a double take. What you can't see is that there is a beautiful coastline just outside the frame, and if I had shown that coastline, in order to put the person in context, the picture wouldn't have been so oddly compelling. It would have been immediately obvious that the man was sunbathing, but from this angle you don't know this is the wall of a pier – it could be a wall anywhere. The picture asks more questions than it gives answers. What is going on here? Why is this person lying on a concrete wall? Why are there two sets of wellies when there is only one pair of legs?

There is a certain quirkiness to my pictures and I always like to enhance that if I can – to leave people wondering what is going on, to create a talking point around the picture. It is something that has developed naturally – it's not something I set out to do, but over the years my style has moved in that direction.

A lot of the work I do is quite serious or political, so it's always nice to inject an



© CATHAL MCNAUGHTON

element of humour or oddity into images of everyday things. A lot of the time when on an assignment I don't have the option to inject humour, so when I'm creating standalone pictures for myself, I go in search of humour. Come to think of it, my mentor at the newspaper where I started out – the *Irish News* – always tried to come back with something different. There was humour in his pictures and that probably rubbed off on me.

In reportage photography, if it's a specific news event you don't want to be seen to be

skewing reality in any way, but if the subject is more fun or light-hearted I don't see a problem with [adding a touch of humour or being creative.] This picture is heading more towards art than reportage. That said, I shot exactly what was in front of me, so this is the scene as I saw it.

Selective editing and focusing occurs in every photograph we take, with everyone putting their own stamp on a scene. I believe that often less is more, but there are no hard-and-fast rules. One or two elements can sometimes be enough,



'I find that looking at images where the subject is dead centre can make me feel quite uncomfortable'

otherwise things can get very messy and your message can get lost. The focus of this picture is very clear, and as I wanted people to look at the man's legs I tried to keep only his legs in the picture. Placing the subject slightly off to the side draws more attention to it, not less. It's also pleasing to the eye. There has to be a reason to place something in the centre of a picture, and I find that looking at images where the subject is dead centre can make me feel quite uncomfortable. To place this subject in the centre would almost be too much, as

it would shout out, 'Look at these legs!' The picture is obvious enough, so placing it off to the side is a more subtle approach.

As the man hadn't seen me, I took just a few frames and left. The picture was already there so I didn't have to do much to fine-tune it. I used my Canon EOS-1D Mark II with a 24-70mm lens. The exposure was 1/5000sec at f/9, and ISO 400

I am not trying to get any particular point across in this picture. Photography can sometimes be far too serious, so often it's good just to be funny.

*Cathal
McNaughton
was talking to
Gemma Padley*



Exclusively... **Nikon**

ENTER THE **Nikon** UNIVERSE



Nikon 1 V1

WANTED FOR CASH: **Nikon**

We are always seeking mint or near-mint examples of Nikon equipment: Digital & Film SLRs,

Nikkor Lenses: autofocus & manual focus

We also take in certain non-Nikon, such as Leica (M-only), Hasselblad and Rolleiflex.

Please telephone

020-7828 4925 for our offer



0% OR LOW INTEREST FINANCE

No deposit Required
020-7828 4925
For full details



NIKON DIGITAL CAMERAS

Nikon D3x SLR body.....	£5,050.00
Nikon D3x + AF-S 14-24mm f/2.8G IF-ED Kit.....	£6,360.00
Nikon D3x + AF-S 24-70mm f/2.8G IF-ED Kit.....	£6,270.00
Nikon D3x + AF-S 14-24mm & 24-70mm f/2.8G Kit.....	£7,580.00
Nikon D3x SLR body.....	£3,550.00
Nikon D3s + AF-S 14-24mm f/2.8G IF-ED Kit.....	£4,860.00
Nikon D3s + AF-S 14-270mm f/2.8G IF-ED Kit.....	£4,770.00
Nikon D3s + AF-S 14-24mm & 24-70mm f/2.8G Kit.....	£6,075.00
Nikon D700 SLR body.....	£1,825.00
Nikon D700 + AF-S 14-24mm f/2.8G IF-ED Kit.....	£3,135.00
Nikon D700 + AF-S 24-70mm f/2.8G IF-ED Kit.....	£3,045.00
Nikon D700 + AF-S 14-24mm & 24-70mm f/2.8G Kit.....	£4,350.00
Nikon D700 + AF-S 16-35mm f/4G VR ED Kit.....	£2,670.00
Nikon D700 + AF-S 24-120mm f/4G VR ED Kit.....	£2,655.00
Nikon D700 + AF-S 28-300mm f/3.5-5.6G ED VR.....	£2,515.00
Nikon D700 + MB-D10 Grip.....	£2,050.00
Nikon D300S SLR body.....	£1,099.00
Nikon D300S + MB-D10 Grip.....	£1,349.00
Nikon D300S + AF-S 16-85mm f/3.5-5.6G ED VR DX.....	£1,560.00
Nikon D300S + AF-S 18-200mm f/3.5-4.5G VR II Kit.....	£1,730.00
Nikon D7000 SLR body.....	£949.00
Nikon D7000 + 18-105mm f/3.5-5.6G VR DX IF-ED Kit.....	£1,129.00
Nikon D7000 + 18-200mm f/3.5-5.6G VR II DX IF-ED Kit.....	£1,580.00
Nikon D7000 + MB-D11 Kit.....	£1,199.00
Nikon D90 SLR body.....	£599.00
Nikon D90 + 18-105mm f/3.5-5.6G VR DX IF-ED Kit.....	£799.00
Nikon D90 + 18-200mm f/3.5-5.6G VR II DX IF-ED Kit.....	£1,230.00
Nikon D5100 SLR body.....	£559.00
Nikon D5100 + AF-S 18-55mm f/3.5-5.6G VR DX Kit.....	£679.00
Nikon D3100 body.....	£399.00
Nikon D3100 + AF-S 18-55mm f/3.5-5.6G VR DX Kit.....	£499.00

NIKON 1 SYSTEM

Nikon 1 V1 10-30mm Kit - Black/White.....	£729.00
Nikon 1 V1 10mm Kit - Black/White.....	£789.00
Nikon 1 V1 10-30mm & 30-110mm Twin Kit - Black/White ..	£899.00
Nikon 1 J1 10-30mm Kit - Black/White/Silver.....	£489.00
Nikon 1 J1 10-30mm Kit - Red.....	£499.00
Nikon 1 J1 10mm Kit - Black/White/Silver.....	£519.00
Nikon 1 J1 10mm Kit - Red.....	£549.00
Nikon 1 J1 10-30mm & 30-110mm Twin Kit - Black/White/Silver	£629.00
Nikon 1 J1 10-30mm & 30-110mm Twin Kit - Red.....	£649.00
Nikon VR 10-30mm f/3.5-5.6 - Black.....	£169.00
Nikon VR 30-110mm f/3.8-5.6 - Black/White.....	£199.00
Nikkor 10mm f/2.8 - Black/White.....	£199.00
Nikkor VR 10-100mm f/4.5-5.6 PD-Zoom.....	£599.00
Nikon SB-N5 Speedlight.....	£125.00
Nikon GP-N100 GPS Unit - Black.....	£109.00
Nikon GP-N100 GPS Unit - White.....	£109.00
Mount adapter FT1.....	£229.00

NIKON COOLPIX DIGITAL CAMERAS

Coolpix P7100.....	£479.00
Coolpix P500.....	£299.00
Coolpix AW100.....	£279.00

AF-S & AF DX NIKKOR LENSES

10.5mm f/2.8G AF DX ED Fisheye.....	£529.00
AF-S 35mm f/1.8G DX.....	£185.00
AF-S 10-24mm f/3.5-4.5G IF-ED DX.....	£699.00
AF-S 12-24mm f/4G IF-ED DX.....	£215.00
AF-S 16-85mm f/3.5-5.6G ED VR DX.....	£465.00
AF-S 17-55mm f/2.8G DX IF-ED.....	£1,065.00
AF-S 18-55mm f/3.5-5.6G VR ED DX.....	£155.00
AF-S 18-105mm f/3.5-5.6G VR DX IF-ED.....	£230.00
AF-S 18-200mm f/3.5-5.6G VR II DX IF-ED.....	£635.00
AF-S 55-200mm f/4-5.6G VR DX IF-ED.....	£245.00
AF-S 55-300mm f/4.5-5.6G DX VR.....	£299.00

AF FX NIKKOR LENSES

14mm f/2.8D AF ED.....	£1,219.00
16mm f/2.8D AF Fisheye.....	£599.00
20mm f/2.8D AF.....	£465.00
24mm f/2.8D AF.....	£335.00
28mm f/2.8D AF.....	£225.00
35mm f/2.8D AF.....	£255.00
50mm f/1.8D AF.....	£109.00
50mm f/1.4D AF.....	£235.00

Prices include 20% VAT. Prices Subject to Change. E&OE.

85mm f/1.8D AF.....	£305.00
85mm f/1.4D AF IF.....	£949.00
105mm f/2D AF-DC.....	£795.00
135mm f/2D AF-DC.....	£969.00
180mm f/2.8D AF IF-ED.....	£625.00

AF-S FX SILENT WAVE NIKKOR LENSES

AF-S 24mm f/1.4G ED.....	£1,599.00
AF-S 35mm f/1.4G.....	£395.00
AF-S 50mm f/1.4G IF.....	£299.00
AF-S 50mm f/1.8G IF.....	£175.00
AF-S 85mm f/1.4G.....	£1,265.00
AF-S 14-24mm f/2.8G IF-ED.....	£1,315.00
AF-S 16-35mm f/4G ED VR.....	£850.00
AF-S 17-35mm f/2.8D IF-ED.....	£1,495.00
AF-S 24-70mm f/2.8G IF-ED.....	£1,225.00
AF-S 24-120mm f/4G ED VR.....	£839.00
AF-S 24-120mm f/4.5-5.6G VR IF-ED.....	£549.00
AF-S 28-300mm f/3.5-5.6G ED VR.....	£709.00
AF-S 70-200mm f/2.8G VR II IF-ED.....	£1,635.00
AF-S 70-300mm f/4.5-5.6G VR IF-ED.....	£435.00
AF-S 200-400mm f/4G VR II IF-ED.....	£4,999.00
AF-S 200mm f/2G VR II IF-ED.....	£4,295.00
AF-S 300mm f/4D IF-ED.....	£975.00
AF-S 300mm f/2.8G VR II IF-ED.....	£4,095.00
AF-S 400mm f/2.8G VR IF-ED.....	£6,695.00
AF-S 500mm f/4G VR IF-ED.....	£5,895.00
AF-S 600mm f/4G VR IF-ED.....	£7,175.00
TC-14E II 1.4x teleconverter.....	£315.00
TC-17E II 1.7x teleconverter.....	£315.00
TC-20E III 2x teleconverter.....	£415.00

AF FX ZOOM-NIKKOR LENSES

18-35mm f/3.5-4.5D AF IF-ED.....	£495.00
24-85mm f/2.8D AF IF.....	£520.00
80-400mm f/4.5-5.6D AF VR IF-ED.....	£1,189.00

AF & AF-S MICRO-NIKKOR LENSES

AF-S 40mm f/2.8G DX Micro.....	£239.00
60mm f/2.8D Micro.....	£339.00
AF-S 60mm f/2.8G ED Micro.....	£399.00
AF-S 85mm f/3.5G VR DX IF-ED Micro.....	£419.00
AF-S 105mm f/2.8G VR Micro IF-ED.....	£610.00
200mm f/4D AF Micro IF-ED.....	£1,295.00

NIKON SPEEDLIGHTS

SB-910 Speedlight.....	£449.00
SB-900 Speedlight.....	£325.00
SB-700 Speedlight.....	£245.00
SB-400 Speedlight.....	£125.00
SB-R1C1 Close-Up Commander Kit.....	£599.00
SB-R1 Close-Up Remote Kit.....	£419.00
SU-800 Wireless Speedlight Commander.....	£275.00
SB-R200 Wireless Remote Speedlight.....	£185.00

MANUAL FOCUS NIKKOR AIS LENSES

20mm f/2.8 Nikkor.....	£901.00
24mm f/2.8 Nikkor.....	£608.00
28mm f/2.8 Nikkor.....	£615.00
35mm f/1.4 Nikkor.....	£1,227.00
45mm f/2.8P Nikkor, chrome.....	£325.00
50mm f/1.4 Nikkor.....	£597.00
50mm f/1.2 Nikkor.....	£743.00
180mm f/2.8 ED Nikkor.....	£799.00

ZOOM-NIKKOR MANUAL AIS LENSES

28-85mm f/3.5-4.5 Zoom-Nikkor.....	£599.00
------------------------------------	---------

24mm f/3.5 PC-E ED Nikkor.....	£1,395.00
28mm f/3.5 PC Nikkor.....	£1,195.00
45mm f/2.8D ED PC-E Nikkor.....	£1,399.00
55mm f/2.8 Micro-Nikkor.....	£541.00
85mm f/2.8D ED PC-E Nikkor.....	£1,375.00
105mm f/2.8 Micro-Nikkor.....	£1,047.00
200mm f/4 Micro-Nikkor.....	£895.00
PC: Perspective Control. PC-E: Tilt/Shift-Perspective Control	

TO ORDER TELEPHONE 020-7828 4925

PROBABLY THE WIDEST RANGE
OF NEW & SECONDHAND
Nikon IN THE WORLD

020-7828 4925

THE KIND OF SERVICE OF WHICH LEGENDS ARE MADE



Photograph by Tony Hurst

SPECIALISING IN THE EXCEPTIONAL NIKON F-36 MOTOR DRIVE

A Nikon F-36 Motor Drive (for the Nikon F camera) + Cordless Battery Pack, connector, English & Japanese instruction manuals, neck strap, complete in maker's boxes. MINT £1,500.00



TO ORDER TELEPHONE
020-7828 4925

HOME STUDIO made easy...



INTERFIT

Home Studio Lighting Kit

Learn to take professional quality photos in your own home with Interfit's NEW EZ-flo Fluorescent Lighting Kit, complete with instructional DVD

Only £199



1. UNFOLD the softbox

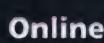
2. PUSH in the centre ring

3. ATTACH the energy saving lamps

Three great ways to shop



over 200 stores
nationwide



jessops.com
delivered to your door or
collect free at your store



0800 083 3113
delivered to your door or
collect free at your store



Location portraits

Dennis Welsh's light-hearted, carefree outdoor portraits encompass light, life and optimism. He talks to Gemma Padley about what makes a great natural-looking environmental portrait and explains how to create images that burst with life

A cranberry grower raking his crop after it has been floated off the plant, Dennysville, Maine, USA



PORTRAITURE doesn't have to be confined to staid, stuffy indoor locations. There are myriad places in the great outdoors that are perfect for creating carefree environmental portraits all year round. Just ask Dennis Welsh, who specialises in creating naturalistic portraits that eschew formula and cliché, and instead sparkle with energy, playfulness and vitality.

Dennis, who lives in Maine in the USA, has been a professional photographer since 1990. In that time, he has built a successful photography business producing images for advertising, editorial and commercial clients, as well as private commissions. His style is to put people pictured in their locations at the core of his images.

The appeal of producing portraits in outdoor locations comes from an ingrained love of the outdoors and of people, as Dennis explains: 'I believe down to my core that life is about being outdoors. I love studio portraiture, but while I can do this I'm not a studio photographer. There are some fantastic photographers out there who create wonderful studio work, but I'm a location guy – the location plays a big role in what I photograph.'

ENVIRONMENTAL PORTRAITURE

Dennis's aim is to include as much of the surrounding environment in his images as he believes is appropriate without taking anything away from the subject itself. 'I try

to create images in which the people don't overshadow the environment and where the environment doesn't overshadow the people,' he says. 'I work hard to strike a balance between the two. I don't have a set formula for this, such as the person has to take up a third of the frame. Instead, I try to work out every situation separately to discover its potential.'

'I tend not to direct every shot, but to let shots unfold instead,' he adds. 'I might say, "OK. This is a phenomenal landscape. Let's play with this as a location until we find the right mix of person to landscape." Sometimes that person will absolutely fill the frame, but there is always a hint of what is around them. It works the other way, too, as a person can fill a small proportion of the landscape and yet still draw the viewer's eye. The person's mood, their attire and expression are all evoked for a reason, and the landscapes in my images help to define why the person looks the way they do.'

CHOOSING A LOCATION

While there is no 'typical' location, there are certain places that lend themselves to environmental portraiture, and how Dennis chooses a location will depend on the commission. Sometimes he will go where the client decides, but often he will revisit tried and tested locations that he knows will work well. He mentions the potential of woodland or coastlines, for example. 'I'm fortunate in that I live in an area that is a

stone's throw from the ocean, where there are both rocky and sandy beaches,' he says. 'I'm an hour from the mountains and there are plenty of woods. Snow in winter can be beautiful, too.'

USE OF LIGHT AND COLOUR

Dennis is inspired by beautiful late or early morning sunlight. 'I like to shoot in the early mornings or evenings,' he says. 'First and foremost, I try to work with the right light.' Although he now shoots digitally, Dennis mentions the challenges he faced when shooting film on location, namely the need to use a separate lightmeter rather than relying on the camera's in-built metering. This instilled a sense of being able to read the light intuitively that has helped him when shooting digitally.

'Having a background in shooting film has laid the foundations for me to be able to shoot digitally in adverse conditions without too much difficulty,' he says. 'Today, with digital technology, you can fire off a couple of exposures, look at the image on the LCD screen and make any necessary adjustments. In that sense, it's a lot easier.'

TECHNICAL GEAR AND APPROACH

Dennis tends to use two cameras – a Canon EOS-1D Mark IV and a Phase One 645 DF medium-format camera. Depending on the project, his lenses range from 14mm to 300mm optics, and might include 17-35mm

Above: Fly-fishing off the coast of Puerto Rico as the guide uses a pole to propel the boat in search of bonefish

Above right: A four-year-old, determined to get back up the hill for another ride

Right: Putting the finishing touches to the Christmas tree in New Hampshire, USA



'As a viewer, when you see an image that has been taken with a wideangle lens, you're right there. You're part of that image'

and 28-70mm lenses. Dennis tries not to keep switching lenses during a shoot, so he makes sure he takes all the shots he needs with a particular lens in one session. 'I'm starting to work more with prime lenses, such as a 85mm, 50mm or a 35mm,' he says. 'To me, these still feel intimate. Depending on what I'm trying to convey in an image, I might shoot wide open at f/1.4 if I can, but at other times I'll stop right down to f/16, to bring the whole scene into focus.'

Sometimes Dennis will use a wide lens, which he says forces him to interact with his subject to create images that are more personal. 'As a viewer, when you see an image that has been taken with a wideangle lens, you're right there,' he says. 'You're part of that image. To me, it makes the images more believable.'

Dennis might, for example, start a shoot by photographing the subject with an 85mm lens, to show just a hint of the background. Once he has all the pictures he needs with the 85mm lens, he'll switch to using a wider lens, perhaps a 14mm, to include more of the background. 'I'll still be quite tight in on the person's face, but you can see the subject matter behind,' he says. 'In one shot, the subject fills the frame with just a hint of the

background, and in the other, while still tight on the subject, it shows more of the scene.

'I try to shoot with as little gear as possible and to keep things simple,' he adds. 'I have complete admiration for the photographers who use lots of equipment, but a simple approach works for me.'

ON A SHOOT AND SUBJECT INTERACTION

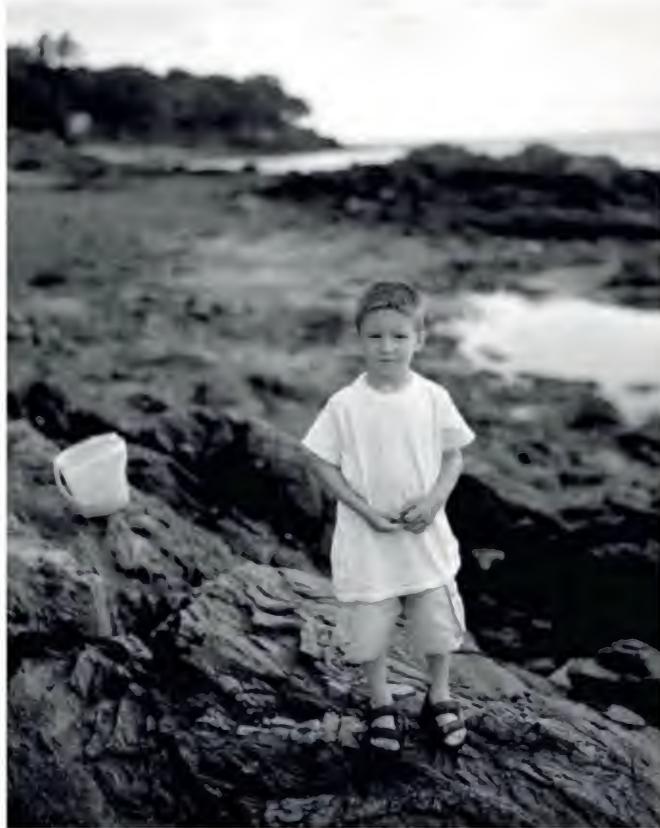
The first thing Dennis does when he arrives at a location is scout out the area. He will then take another look around, taking note of how the light is falling on the scene. 'I'll try to work out where the light, the person and the environment all come together,' says Dennis. 'Then I'll start getting my ideas together.'

Taking his inspiration directly from the people he is photographing, the emotion of the portrait is key for Dennis. His aim is to capture the essence of the person he is photographing – to 'get inside their head and to see what makes them tick'.

In terms of getting the best from his subjects, Dennis takes time to get to know the people he is photographing, to set them at ease.

'If I have an hour to photograph





DIPTYCH IN PORTRAITURE

someone, I spend a fair amount of time chatting with that person, getting to know them, walking around the location and so on,' says Dennis. 'In this way, by the time I photograph them, I hope they will feel comfortable with me. It's about intuition and trust. It's a two-way street – I have to get to know them, to work out how they're going to look their best, and they have to get to know me. The actual process of photographing them becomes an extension of that interaction. I work very quickly as that window of opportunity is often short-lived.'

If Dennis feels he has hit upon something that is working, he'll stay with it, but he says it's also important to take a step back and review what you're doing. 'I might ask myself: "Do I need a new location or a different lens? Do I need the subject to stand in a different way?" I'll look at what the person does naturally and shoot that, but then I might adjust their position slightly. Sometimes I'll throw everything out of the window and that's when I get the best shots.'

Movement often features in Dennis's work, which 'lifts' the image. 'I started my

Above: A boy and his bucket on the coast of Camden, Maine, USA

Below: Happy to be outside, no matter the weather



'TO ME, this image speaks of adventure and exploration,' says Dennis. 'I wanted to produce a strong portrait of the boy, but I also wanted to convey a sense of where he was and what he was doing so I knew I had to include the coast behind.'

'Diptychs and triptychs are like short films: they tell a story, with a narrative

thread running through the images. You should almost be able to envisage the next frame, and that's the effect I'm trying to create here. I don't plan my images to fit the diptych format – it's usually something that happens later. I shot this image in colour, but there's a certain timelessness that is unique to black & white.'

GROUP AND INDIVIDUAL IMAGES

When photographing more than one person, it is even more crucial to find the

right angle and to keep the energy going. 'Group shots can be challenging to shoot because you have to make sure everyone's energy levels are up and every person is looking at the camera at the right time,' says Dennis. 'I try to shoot all the way through the action – not just the start of the movement. If the person is struggling with an action or if they're feeling uncomfortable, I'll try something else. It's about constantly reading the situation as it unfolds, anticipating what is going on and being prepared to change the approach if it's not working.'

When photographing children, Dennis's advice is clear. 'I never treat children like children,' he says. 'I treat them like people. I have three young kids of my own, so I'm used to interacting with children. I never rush into a shot and try to force something because that never works.'

RELAYING A NARRATIVE

Many of Dennis's subjects are engrossed in what they are doing. For example, in one image, a little girl with a parasol leaps ballet-like through the air (top right), in another a man diligently harvests cranberries (page

21), while in another a young boy plays by the coast (left). 'The image of the girl with the parasol didn't start like that,' says Dennis. 'She was sitting on the wall looking up at the camera, which was a beautiful shot in itself, but I wanted to try something different. I asked her to jump and kick, and suddenly this magical moment happened. The picture is full of light, youth, life and vitality.'

In many cases, the subject appears to be oblivious to Dennis's camera and they seem to be enjoying what they're doing. This perhaps is part of the key to the success of his images, as Dennis is an expert in capturing candid, carefree moments. 'I try to make my images as authentic as possible,' says Dennis. 'I like my subjects to look natural.' There is also a narrative element to Dennis's images as they appear as glimpses of a wider story. 'Whether it's an expression on the person's face or a gesture or action, I try to tell a story,' says Dennis. 'I try to relay as much as I can through one image.'

POST-PROCESSING

Dennis may tweak the images in post-production, depending on what he feels is needed. This could include using a particular colour palette to evoke a certain feeling, but he is careful not to stray far from what looks genuine. 'I will make an image a little warmer or cooler, depending on what's required,' he says.

'The image that comes straight out of the camera and is uploaded to the computer



isn't the finished picture,' he adds. 'Images need to be polished and I'm willing to do that to a point. I know photographers who retouch until their images become almost like illustrations, but I won't go that far. I'll take my retouching to a point where it is visually pleasing but believable.'

'I try to ensure my photography is very

Above: Taking advantage of a little breeze, Miami, Florida, USA

honest,' he says. 'A few years ago, I made a resolution to be true to what I feel is good photography. If people like what I do that's great, but if they don't that's fine too.'

To see more images by Dennis, visit www.denniswelsh.com



The love of summer and a tyre swing

SAVE UP TO £40 THIS CHRISTMAS*

THE MANFROTTO 290 SERIES TRIPOD

The Manfrotto 290 Series tripod is the ideal tool to help develop your skill and passion for photography and video. Between the 1st October 2011 and 31st January 2012 save up to £40.00 off the SRP* when purchasing selected Manfrotto 290 Series models.

SAVE
£20
PAY £99.95

off the SRP
of the Manfrotto
MK293A3-A3RC1**

SAVE
£40
PAY £99.95

off the SRP
of the Manfrotto
MK294A3-D3RC2***



Offers valid between 1st October 2011 – 31st January 2012 and/or whilst stocks last

*Off the SRP

**£119.95, promotional price £99.95

***£139.95, promotional price £99.95



Manfrotto
Imagine More



2011 FORUM WINNERS

If you want to be inspired by seriously creative photographs taken by people just like you, then look no further than the monthly AP forum competition, says **Damien Demolder**

THE AP forum gives photographers the chance to chat with others about photography, cameras, software, techniques or what was on TV the previous evening. It's a hive of experience, activity, inspiration and, most of all, companionship.

Here we're showcasing the work of the monthly forum photo contest winners. It's a 'for fun' competition, but we have a Samsung compact camera prize for the picture placed first in each round, while runners-up win an 'Amateur Photographer Loves my Pictures' mug (see right).

Thanks to Chris Cool for ensuring that everything runs smoothly, and for guiding new members in the fine art of loading a picture onto the website that is the right size. It's all great fun, and without Chris it just wouldn't happen. Visit the competition pages at www.amateurphotographer.co.uk/monthlycompetition.

January Bright spark

Sunny side up

Zou

This is what light tones and overexposure were made for. A soft delicate subject, lit from behind so that the petals glow and reveal the simplicity of their shape, the transparency of their make-up and the texture of their structure. The lightness of the shades here is all David Hamilton, south of France window-light and a summer's day. The muted colours are still powerful enough, with such pale neighbours and companions, to stand out and be seen.

Such a number of flowers is very difficult to arrange in a single frame while maintaining a natural and uncontrived feel. They are jumbled but organised at the same time, in and out of the picture, looking at us and looking away. It is a very sensitively made picture, and makes me glad every time I look at it. First rate, Zou.



February



February Things that go click in the night

Calton Hill at night, Edinburgh

KBJoKeRZ

You might think there is much less skill involved in an image such as this, but just because the subject is more obviously spectacular does not make it any easier to capture. Here we have the right space between the man and the chimney, enough space between the man's head and the horizon, and a subject that lands at the intersection of the left-hand third and the lower third. The exposure balances the silhouette with the lights in the distance, and maintains just the right amount of colour saturation for us to get a sense of the ambience. I like the bend in the ground, the layers of lights and the separation of the legs that helps to define his shape. Excellent.

March



April



BETINALAP

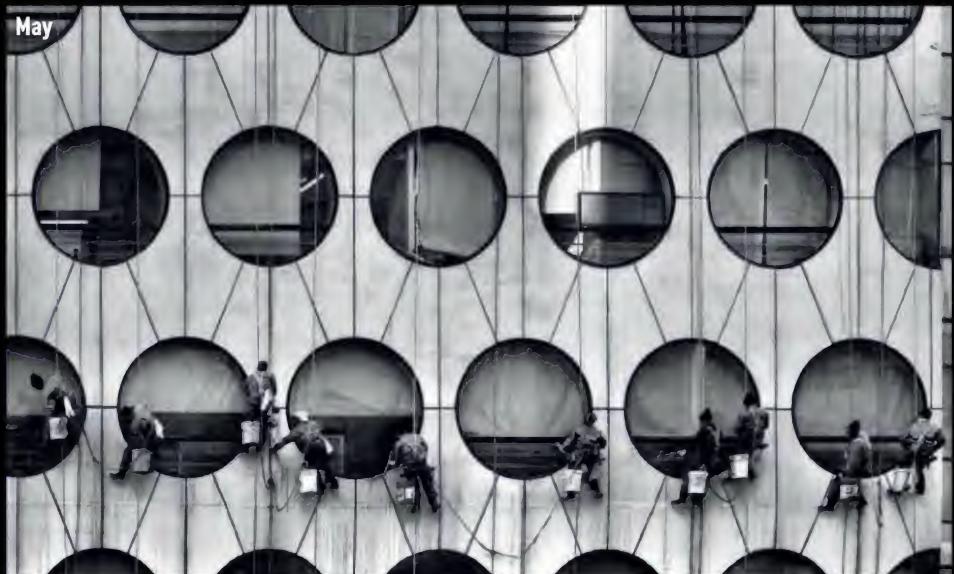
March Lost in space

A bit spacey

Done_rundleCams

This is a work of genius. The colours are fantastic and the birds are positioned perfectly on the wonderfully curved lampposts. It is sensory, amusing and artistic all at the same time. And you know what? That's all I need to say about it. Great job, Done_rundleCams – an astonishing picture.

May



WEBBIAN

April Three in one

Me

Betinalap

Is this a simple shot? This self-portrait is certainly a simple idea, but its execution is very sophisticated. It helps that Betinalap is very photogenic, but that really is less than half the battle – you still have to do something with her. The light is perfect – sculptural and theatrical, defining her face, shoulders and hair so well. The bleached tones of the half-face in the foreground make a striking starting place, and we can then travel into the view to collect fuller information in the background. The dust spots on the mirror let us know it is a mirror we are looking at, and at the same time stop us from falling in and make us feel as though we are about to. I love it. An exceptional image. Well done.

May Sightly cities

Spring cleaning

Webbian

This picture reminds me of the famous Charles Ebbets picture 'Lunch Atop A Skyscraper' of construction workers on a steel beam during the building of the Rockefeller Centre. Although the pattern of holes grabs our attention first, it is the delightful, and full, range of tones that really makes the picture. We have blacks and whites, but in moderation, and the deep greys that form the body of the work are key to it revealing so much texture and form. The whole thing is straight and we can appreciate the pattern and the subject without being distracted by lines that look as though they should be parallel but which aren't. It is a great picture, with comic and artistic appeal. First class.

June Hey look, we match

Two shadows

Jasenz1

We've seen excellent street photography this year, and this from Jasenz1 is up there with the best. The composition contains a wonderful combination of skill and luck as we see lines come to points, creating triangles and rectangles all over the place. The cables work brilliantly as they cut into the shadows at the top of the frame and meet at the bottom left, and that the shadow of the cable hits the crack in the paving. The cut triangle of the upper right pushes the players onto the stage, and they mirror each other in step as their right-angled shadows display their form. It is all set off in a '70s tonality of middle greys and moderate contrast masquerading as harsh black & white. A fine effort.

June



July



JACKHOOD

July One bold colour

Sky blue drops**JackHood**

We all love an underdog – except when we're competing against him. I'm not saying that JackHood is an underdog, but most people would assume he'd be swimming upstream by using a compact camera in a photo competition against seasoned and toolled-up enthusiasts. Here he proves that what counts is not what you've got, but how you use it. That said, many compacts are better for macro work than non-specialist DSLRs. This Taraxacum seed pod, resting on the head of its mother, is quite astonishing. Of course, we've all seen macro shots of dandelions before, but perhaps never with such a background, such lighting or those crystalline water droplets. The bold colour is there, and it shines through the sparkling bubble, sets off the tiny white threads of the wind-striped umbrella and complements so well the harvest gold of the seed pod. This is beautifully exposed, wonderfully composed and very well seen.

August On the doorstep

View from the doorstep**Jonopye**

It is easy to comment that a particular picture was simple to take, that it required little imagination, no special technique and that anyone could have taken it with any camera. There are lots of great pictures like that – ones that need nothing more than an eye, some foresight and an understanding of how to communicate. When you look at Jonopye's picture you know exactly what it is like to stand in the hallway and look through the open door. Many of us would have walked to the step and photographed the view, but then we would have missed the vital element that lets us know what we are looking at. The picture is bent like mad – which usually drives me mad – but here we just get that peripheral vision effect that feels almost natural. It works because it transports me from my desk here in central London to wherever Jonopye lives, so I can stand in his hallway and look through his front door to see exactly what he sees.

August



JONOPYE



September All alone

Reflective solitude **Cropete**

There's quite a story here, and using the clues Cropete has given us we are free to construct it as we see fit. It's a domestic scene, but the TV is off and the room is in silence. In this house what's on TV is a reflection of real life – and it must be a domestic drama. Is the girl on the phone, reading a book or reading a letter containing some bad news? The silhouette lends the picture more mystery, but most of all I love the way her fringe is hanging down. That's a wonderful touch.

This is a first-class picture, Cropete. Sad and thoughtful, and isolated in so many ways.



October Lone tree

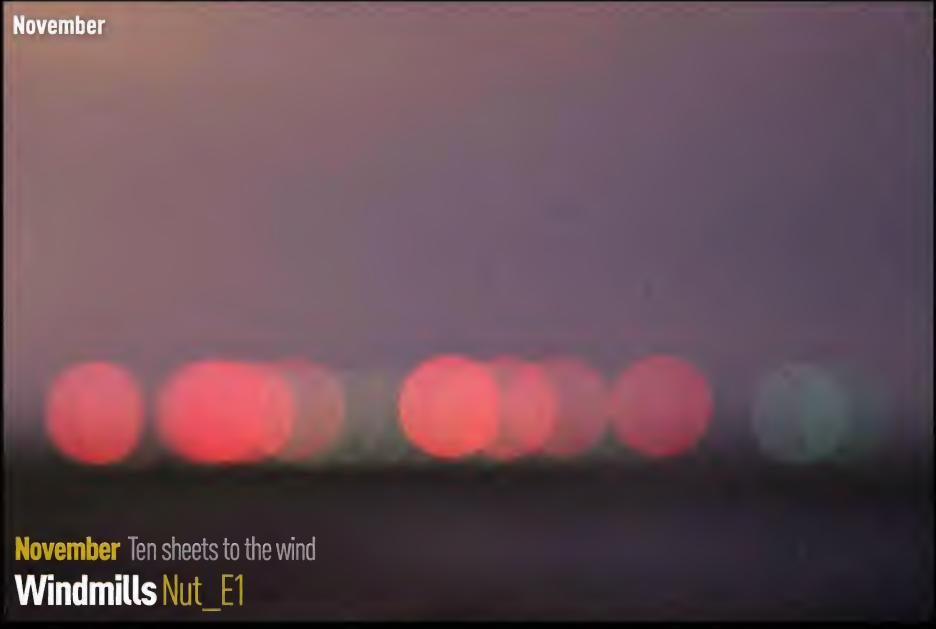
Sutton Park Tree **Scphoto**

This is a surprising winner in that I'm surprised I picked it, and because it is nothing like the picture I expected to see at the top of the podium. But I just kept coming back to it. While most of the other images here are bursting with energy, this is peaceful and understated. It could have been just a tree in a field, but Scphoto's careful composition and foreground detail lend it depth, texture and a clear route from front to back. It is a difficult scene

to measure for a good exposure, as the ground-level scrub can descend into blackness, but we have plenty to look at – and even a nice moderate sky.

I've tried a more contrasty version – with a touch of Curves dragging a difference between the midtones – and while it is more three-dimensional, I'm not sure it improves the picture. It is supposed to be flat and restrained – and it works very well for it. Well done, Scphoto.

November



November Ten sheets to the wind

Windmills **Nut_E1**

It probably seems ridiculous to most people that a photographer should choose to make an out-of-focus picture, but here Nut_E1 demonstrates exactly why you might consider it an option. I think this is a stunning image that catches the eye – and holds it, even though we have no idea what we are looking at. Are they the tail-lights of cars, or

warning lights in the distance? It doesn't matter – they are bright perfect discs in bold red hovering above the horizon like aliens coming in to land. I also love the way they vary in colour and that they overlap in places.

The result is serene, at peace and mesmerising – and I've already stared at it for far too long!

2012 THEMES

Taking part in a light-hearted contest like the monthly AP forum competition is great fun, inspiring and can help you get a bit of direction into your photography. There's no pressure to excel, but you will benefit from the kind and encouraging (and sometimes awed) comments of your peers, as well as the silver-tongued appraisals supplied by the host and judge, AP Editor Damien Demolder.

Here are the themes for next year so you can plan ahead. Visit www.amateurphotographer.co.uk/monthlycompetition for a full briefing.

January	Cold as ice
February	Contre-jour/Lit from behind
March	Objects arranged/Still life
April	In the garden
May	Something small
June	Olympian
July	Non-human life
August	Travel
September	Above your head/Looking up
October	Leaf
November	High ISO
December	Where's the colour gone?



THE FASTEST, EASIEST PORTRAIT TOUCH-UP SOFTWARE

Portrait Professional 10 is the world's first intelligent retouching software trained in human beauty. Fast and easy to use, it produces magazine quality yet natural looking touch-up in minutes.



10% OFF

Great Gift Idea!
Still in time for Christmas

Amateur Photographer readers get an extra
10% off with the code **AP2411**
when buying on-line -
gift certificate available.

Download your FREE trial now!
www.PortraitProfessional.com

Scores Maximum 5 Star Rating

Digital Photo Test June 2011

Highly Commended Plug-in Software

Practical Photography GOTY Awards October 2011



PORTRAIT PROFESSIONAL 10



Royal
Academy
of Arts

BUILDING THE REVOLUTION

SOVIET ART AND ARCHITECTURE 1915–1935
UNTIL 22 JANUARY 2012



Time Out



Evening Standard

'SUPERB'

The Financial Times

www.royalacademy.org.uk

Media Partner



The Sackler Wing of Galleries • Green Park, Piccadilly Circus

Richard Pare, *Shabolovka Radio Tower*, 1998, 154.8 x 121.9 cm. Richard Pare, courtesy Kicken Berlin
© Richard Pare. Exhibition organised by the Royal Academy of Arts in collaboration with the SMCA-Costakis Collection, Thessaloniki, and with the participation of the Schusev State Museum of Architecture, Moscow, and Richard Pare

EXCLUSIVE 4-DAY PHOTOGRAPHY WORKSHOP

WITH CHARLIE WAITE AND DAMIEN DEMOLDER

BOOK NOW
EARLY BIRD DISCOUNT
OF £45PP BY
24 FEBRUARY 2012

Photographer
What Digital Camera

Final booking date 9 March 2012 £895pp
£850pp if booked by 24 February 2012

INFORMATION

Dates: 7-10 May 2012
(arrive evening 7th, depart evening 10th)
Price: £850pp if booked by Friday 24 February 2012; £895pp if booked after 24 February 2012
Includes: Full-board accommodation, with daily packed lunch, transport during tour, tuition from Charlie Waite and Damien Demolder.
Excludes: Travel to and from hotel, insurance.
Final booking: 9 March 2012
Contact: Light & Land at www.lightandland.co.uk or call 01432 839 111. Full terms and conditions at www.lightandland.co.uk.



© CHARLIE WAITE

Due to popular demand, we've decided to run another exclusive Landscape Photography workshop hosted by landscape legend Charlie Waite and AP Editor Damien Demolder.

This exclusive tour will take place from 7-10 May 2012 among the enchanting landscapes of the Lake District. A group of just 14 photographers will be given guidance and tuition by these two top photographers in their field.

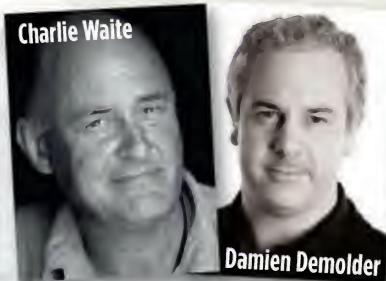
Based in the heart of the Lakes, at the charming Borrowdale Hotel, the group will travel in two minibuses to fantastic locations further afield. Charlie Waite, the founder of Light & Land, has a wealth of experience photographing Lakeland scenes and is expert at finding those magical

compositions that often elude others. Damien Demolder is gifted at explaining creative technique, as well as being knowledgeable about photographic equipment and its use.

The Lakes provide an astonishing variety of landscapes, from the bucolic beauty of sheep grazing in the Newlands Valley and the stark setting of the Neolithic Castlerigg Stone Circle beneath shapely Blencathra to the lovely wooded shore of Rydal Water, the awesome Hardknott

Pass and the towering bulk of the Scafell range, with England's highest mountain.

The evenings will provide the opportunity to receive constructive feedback on your own work. This tour is designed to appeal to photographers of all levels and experience, whether they use digital or film, and any format.



For full details or to book online visit www.lightandland.co.uk or call 01432 839 111



Ask the experts at
londoncameraexchange
28 branches nationwide & online

visit our
new look
website today!

the used equipment specialists

28 local branches at:

Bath 13 Cheap Street Tel: 01225 462234
Bristol Baldwin Street Tel: 0117 929 1935
Bristol 53 The Horsefair Tel: 0117 9276185
Chester 9 Bridge Street Row Tel: 01244 326 531
Chesterfield 1a South Street Tel: 01246 211891
Cheltenham 10-12 The Promenade Tel: 01242 519851
Colchester 12 Eld Lane Tel: 01206 573444
Derby 17 Sadler Gate Tel: 01332 348644
Exeter 174 Fore Street Tel: 01392 279024
Fareham 135 West Street Tel: 01329 236441
Gloucester 12 Southgate Street Tel: 01452 304513
Guilford 8/9 Tunsgate Tel: 01483 504040
Leamington Clarendon Avenue Tel: 01926 886166
London 98 The Strand Tel: 020 7379 0200
Lincoln 6 Silver Street Tel: 01522 514131
Manchester 37 Parker St. Tel: 0161 236 5819
Norwich 12 Timber Hill Tel: 01603 612 537
Nottingham 7 Pelham Street Tel: 0115 9417486
Paignton 71 Hyde Road Tel: 01803 553077
Plymouth 10 Frankfort Gate Tel: 01752 664894
Portsmouth Cascades Centre Tel: 023 92839933
Reading 7 Station Road Tel: 0118 9592149
Salisbury 6 Queen Street Tel: 01722 335436
Southampton 10 High Street Tel: 023 8022 1597
Southampton 11 Civic Centre Road Tel: 023 8033 1720
Taunton 6 North Street Tel: 01823 259955
Winchester 15 The Square Tel: 01962 866203
Worcester 8 Pump Street Tel: 01905 22314

Most branches open 9am-5.30pm Mon-Sat.
Please check your local store for availability
before making a special journey.

UK Mail Order Next day delivery available
from all LCE branches Postage & Insurance
£7 for most items.

VISA MASTERCARD DEBIT
E. & O. E. Prices quoted include
VAT @ 20%. Prices subject to change.
Goods subject to availability.



Point your smart phone at
this 'QR' pattern to link
directly to our secondhand
camera equipment pages.

Find that elusive **used
camera or gadget** on
our updated website.

WE WANT YOUR
used cameras & lenses

WE PAY CASH
for good quality
camera equipment
visit your local LCE store now!

this week's **TOP 10 deals**

1	Nikon SP + 5cm f1.4 "Very Special" Condition = 4* - Taunton	£1,499.00
2	Sony Alpha 700 Body Condition = 4* - Cheltenham	£399.00
3	Canon EOS 7D Body Condition = 5* - Norwich	£999.99
4	Panasonic DMC-GH2 + 14~42mm Condition = 5* - Winchester	£649.99
5	Nikon FM3a Body Condition = 5* - Southampton	£439.00
6	Canon EF 100~400 L IS USM Condition = 4* - Nottingham	£899.99
7	Nikon D90 Body Condition = 4* - Chester	£499.99
8	Fuji S Pro Body Condition = 4* - Leamington	£509.99
9	Nikon D200x Body Condition = 4* - Worcester	£699.99
10	Sony A77 + 16~50 f2.8 Condition = 5* - Manchester	£1,349.00

partexchange welcome

Please call relevant store to check availability

For amazing part-exchange
deals or to sell us your old
equipment visit your local
LCE branch.

Search our used equipment selection at:

www.LCEgroup.co.uk

or follow us on:



**IT'S THE CAMERA THAT
TAKES YOU BACK TO
THE FUTURE...IN AN INSTANT**

Z340

Instant 3x4 prints, no hassle and low cost, this is the future of instant.



Polaroid—the brand known for instant photo printing just reinvented it—welcome to the revolutionary Z340. With its built-in ZINK® Zero Ink® printer, you'll be able to share beautiful 3"x4" instant prints in under a minute—without worrying about messy inks or cartridges and at the lowest per print cost of any instant camera. With features like 14MP quality, a 2.7" LCD display and even SD storage, you can see why every print will be picture perfect.



Master craftsman

Robin Bell is one of the world's finest black & white printers. **Jonathan Stead** asks him about his printing processes and gleans an insight into the magical world of the darkroom

Robin Bell
working on a
print in his studio

WHEN a person invents a word while they're talking about what they do for a living, you know they're passionate about their work. 'I always aim for a high "sumptuousness" factor,' says Robin Bell, who has been a professional black & white printer for 35 years. Claimed by many to be the finest black & white printer on the planet, Robin has printed some of the world's most famous photographs for photographers such as Terry O'Neill, Eve Arnold, Don McCullin, John Swannell, David Bailey, Terence Donovan, Norman Parkinson and Linda McCartney, to name just a few.

Indeed, Terence Donovan is reported to have said that Robin 'is the only man to trust your negatives to'. Robin's recent

work includes producing the prints for the recent Ida Kar exhibition at the National Portrait Gallery in London, as well as the Everest Generation exhibition for the Royal Geographical Society to mark the 90th anniversary of the first British expedition to Mount Everest in 1921.

Robin's early photographic experiences in the 1970s and '80s were as an assistant to various London-based photographers who had their own studios and darkrooms. As an assistant, it was part of Robin's job to develop the films at the end of the day and sometimes make prints from the negatives.

'Most of the photographers I worked for used to do a wide range of work, from commercial commissions to the occasional

portrait,' says Robin, who now lives in Battle, East Sussex. 'Working for photographers who were not specialists in any particular area meant that I learned to print a range of different photographs.'

After years of assisting, Robin began to look specifically for printing jobs working in the darkroom. His first major break came when he began to work for the printer Gerry Dickens, whom Robin describes as the 'superstar printer of the day'. Gerry printed for photographers such as David Bailey, Clive Arrowsmith and Justin de Villeneuve, who discovered Twiggy. These were the people who were making a name for themselves in the industry at the time. 'I was a lowly darkroom assistant who kept a sharp eye on what was going on,' says Robin.

It was during this period that Robin developed and perfected his craft. Today he prints for art institutions, such as the National Portrait Gallery and the V&A, and individuals. In either case, his standards remain high, but his approach differs slightly. Often when printing from vintage negatives to complete archives and collections or for exhibitions, he has to interpret how a body of work might have been



© SYLVAIN DELEU

printed from existing vintage prints or press cuttings. 'For the recent Ida Kar exhibition at the National Portrait Gallery in London, for example, only a few rough press prints are still in existence,' explains Robin. 'In cases like this you have to glean the style that would have been used at the time. But in the end it's the same as printing new negatives and new work,' he adds. 'The same issues apply, with negatives often being too thick, too thin, too contrasty, or being under or overexposed.'

These are not the only issues of the printing process, though, as sometimes Robin might print never-before-seen negatives that may not have been cared for. 'One of the main things that I encounter with old negatives is scratching,' he says. 'I've become quite an expert at retouching prints from old negatives.' Robin's approach is a traditional one. He makes use of very fine brushes, a steady hand and photo dyes to match the tones and texture of the print perfectly. 'I need to use that expertise more and more these days as a lot of the printing I'm doing is from old and damaged negatives,' he says. 'I get great pleasure from doing this, though – and it gets me out of the darkroom.'

One of the biggest benefits of shooting film is the amount of information contained in the negative that is waiting to be revealed. Robin's knowledge and experience mean he can skilfully extract the very best from a negative. 'I have thousands of spare prints in my drawers that I could use to illustrate the various printing options,' he says. 'There are so many options, but I wouldn't use them if it didn't enhance the image.'

Robin discusses paper choices and finishes, such as matt, semi-matt, glossy,

warmtone (chlorobromide) or coldtone (bromide), with clients, and discusses cropping and the use of keyline borders. There is also the option of printing using the lith process, as well as various toners to bring a unique look and feel to the work.

'Achieving the absolute highest quality in black & white printing is my *raison d'être*,' he says. 'I never let myself fall short of that gold standard I set for myself.'

'Printing is a very elusive thing,' he adds. 'People are possibly less discerning about what makes a good print these days. A great print must sparkle, and have a life and soul that lives in front of your eyes.'

Robin has used one enlarger for many years and prefers Ilford Multigrade FB Warmtone Glossy paper for the majority of his prints. 'When you work with the same equipment under the same conditions for most of the time, the issues that may confound some printers don't affect you,' he says. 'I know what grade to go with, what filtration to use and the correct exposure. I "read" the negative, so I know which areas to burn in and which to hold back. Balancing all the tones and bringing out what can't be done in-camera is the main job of a printer.'

'When printing the image of English artist Sir Terry Frost, for example [see page 37], I was confronted with the same issues as I would with any other negative,' adds Robin. 'My job was to find a balance between the detail in the shadow areas and the detail in the highlight areas. It was a case of bringing out both ends of the scale – the detail in the room, which was in shadow and the detail outside the window, which is the very thing Sir Terry is looking at. My aim is to get it right first print – I don't do test

Westminster Bridge, London,
by Sylvain Deleu

'You get into the heads of the photographer and the subjects in a way that no one else can'

strips. If for some reason this doesn't happen, I look carefully at the first print and adjust the amount of manipulation from there. It is very unusual that I will have to make a third print,' he says.

Huge projects that may span a photographer's life can mean Robin is working on a single body of work for more than a year. 'When I work on an exhibition or a book project, I become involved in the personality of the photographer, their images and the atmosphere of that period in time,' says Robin. 'I feel as though I'm experiencing the intimate closeness with the work that the photographer experienced.'

'I produced a book of photographs of Marilyn Monroe for Eve Arnold a while back now, but the experience has stayed with me all my life,' adds Robin. 'We made hundreds of prints. I was living with Marilyn for a few months on and off, and there was an extraordinary involvement. You get into the heads of the photographer and the subjects in a way that no one else can, but I'm sure other people experience those things whatever field of work they are in.'

'Society is moving so fast there is a

Tenzing Norgay
on the summit of
Chukhung Peak,
3 April 1953, by
John Hunt





© NATIONAL PORTRAIT GALLERY

**Sir Terence (Terry)
Frost, 1961, by
Ida Kar**

tendency to forget that often the best things take a bit of time,' he continues. 'There is a magic that occurs in the darkroom – an alchemy that people enjoy. You never hear anyone come out of a six-hour session in front of a computer screen saying, "I really enjoyed that." The process of printing is still magical. Photography is around 170 years old and we still have examples of prints from that period. Anyone who prints in a darkroom has a human connection with the printing process, the atmosphere and the personality of the work. It's a really hands-on experience. I'll print until I die.' **AP**



© THE SILVER FOOTPRINT

ROBIN'S PROCESS

After printing photographs for more than three decades, Robin has a very specific way of working and knows precisely what is needed to get the best from a negative.

'I use a colour head on my enlarger and I begin by projecting the negative onto the baseboard,' he explains. 'I can then read the negative and see which areas will need holding back (shadows, which can be lightened by exposing them for proportionately less time) or burning in (bringing detail back into the highlights). I use the colour head to "dial in" contrast and look at the baseboard to see what contrast has been injected – it's all a visual process. As a professional printer you want to standardise as much of this as you can.'

Using a tried-and-tested process honed over many years means Robin can work freely, falling back on his experience. 'I use Dektol developer 1:4 at 68°, Acetic acid for the stop bath and for the fix, Tetenal Superfix at 1:4. In terms of the paper, I always turn to Ilford Multigrade Warmtone Glossy as it produces rich, forgiving blacks with a full tonal range. There is none of that "blocking up" that mostly happens with bromide papers. A slower chlorobromide paper helps to control these things.'

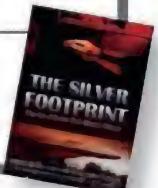
Warmtone or chlorobromide papers are

more silver rich than bromide papers and have two main characteristics – they are slower to expose under the enlarger, which means there is more time for dodging and burning, and they have a slightly warmer appearance. Detail is retained far more readily in the shadow areas of the print, meaning that shadows don't 'block up' or become featureless areas of black.

Robin's advice for budding printers is to look at as many silver gelatin prints as possible, either in galleries or museums. He also advises having a clear vision in your head of what you want the print to look like, rather than settling on the end result without thinking about it beforehand. 'One of the best ways to learn how to become a good printer is to be surrounded by good prints,' says Robin. 'It is very hard to teach yourself how to print without a vision.'

Darkroom printing can be a very rewarding pastime and complete set-ups can be bought from suppliers such as Ag Photographic (www.ag-photographic.co.uk) or via eBay. There is a wealth of information available on websites such as www.apug.org and www.film-and-darkroom-user.org.uk, and it's worth looking into courses on all aspects of analogue photography, including darkroom printing and film developing.

To see more of Robin's work, visit www.robinbell.com. The Silver Footprint, a DVD produced by Richard Dunkley (£19.50 plus £2.50 p&p) that explores Robin's career and working methods, is available from www.thesilverfootprint.com



Canon**Attila Szaniszlo****Hungary 39pts**Canon EOS 30D,
24-70mm, 1/10sec
at f/2.8, ISO 800

◆ Budapest street
Judges say We love the way the light dances across the wall, and the use of strong lines and shapes. A sensitive, atmospheric composition and well-exposed image in what can't have been easy shooting conditions. Very well done indeed

**1st
PRIZE**

The UK's most prestigious competition
for amateur photographers

APOLY 2011 Amateur Photographer OF THE YEAR COMPETITION

Round ten

SHOOTING AT NIGHT

The results are in for the final round of
APOY. Here we publish the top 30 images



Anna Shabakovska

Ukraine **37pts**

Canon EOS 400D, 18-55mm,
30secs at f/11, ISO 100

◆ Fog game **Judges say**
Subtle colours and dramatic
silhouettes complement
each other well here. There is
something magical about the
scene that stopped the judges
in their tracks



2nd PRIZE

Alireza Teimoury

Iran **36pts**

Canon EOS 5D, 24-50mm,
44secs at f/4, ISO 1600

◆ 'Night sky at high altitude,
Alamkuyh Mountain, Iran'
Judges say The perfectly sharp
tents in the foreground and
magnificent sky come together
to create an impressive image.
We saw many images featuring
starry skies, but Alireza's
unique take stood out from
the rest



3rd PRIZE

Attila Szaniszlo, from Hungary, is the winner
of our Shooting at night round of APOY 2011.
Attila will receive Canon's EOS 60D with
EF-S 18-135mm f/3.5-5.6 IS lens worth a total
of £1,299.99. With its 18-million-pixel, APS-
C-sized sensor and standard ISO range of
100-6400, extendable to 12,800, the EOS 60D
captures high levels of detail with minimal
noise in low-light conditions. A nine-point
autofocus (AF) system provides swift and
accurate focusing, while the 7.7cm (3in)
vari-angle wide LCD monitor offers added
flexibility, allowing photographers to view
their images in incredible detail from a
variety of angles. The EF-S 18-135mm f/3.5-5.6
IS is an ideal general-purpose standard zoom
that provides great performance in low-light
conditions. Our second-placed winner is **Anna**
Shabakovska, from the Ukraine, who will
receive Canon's PowerShot S100 (in black)
worth £439. The 12.1-million-pixel PowerShot
S100 uses Canon's latest DIGIC 5 processor,
which, when combined with the camera's
high-sensitivity CMOS sensor, allows you to
shoot high-quality images with low noise in
low light up to ISO 6400. **Alireza Teimoury**
of Iran finished third in the round and wins
Canon's 12.1-million-pixel IXUS 230 HS (in
silver) worth £229.

THE 2011 LEADER BOARD

Simona Bonanno is the overall winner of APOY 2011. Many congratulations to Simona, who entered every round and consistently scored highly. Lee Jeffries came second and last year's winner Sean Stlevin finished in third place. Congratulations to all in our top ten.

1	Simona Bonanno	333pts	6	Matteo Colombo	194pts
2	Lee Jeffries	315pts	7	Jarrod Castaing	182pts
3	Sean Stlevin	288pts	8	Paul Whiting	169pts
4	Salvatore Marrazzo	229pts	9	Brian McDonnell	163pts
5	Dan Deakin	224pts	10	Ricardo Alarcon	148pts



The UK's most prestigious competition for amateur photographers

- 4 Ashleigh Higgs Berkshire** **35pts**
 Nikon D5000, 18-55mm, 1/125sec at f/4, ISO 2000
 Forest **Judges say** Ashleigh took this image in Swinley Forest, Bracknell, after the forest fire there earlier this year. We love its painterly look
- 5 Matteo Colombo Italy** **35pts**
 Canon EOS 5D Mark II, 14mm, 139secs (sky exposed for 30secs) at f/2.8, ISO 1250, tripod, cable release
 'Out of this world' **Judges say** A segment of ice glimmers in Jökulsárlón glacial lagoon in Iceland. The vertical panoramic format emphasises the aurora borealis above
- 11** 
- 12** 
- 13** 
- 14** 
- 6 Martin Bordagaray Argentina** **35pts**
 Canon EOS 5D Mark II, 17-40mm, 30secs at f/4, ISO 1000
 'The Dark Side of the Sky' **Judges say** Diagonal lines intersect at exactly the right point, leading the eye to the sky above
- 7 Chris Gin New Zealand** **35pts**
 Canon EOS 350D, 17-50mm, 10secs at f/11, ISO 100
 Sky Tower, Auckland, New Zealand **Judges say** We love the sweeping motion of the light trails in Chris's image
- 8 Andrey Poletilo Belarus** **35pts**
 Canon PowerShot SX210, 6mm, 1/20sec at f/3.5, ISO 800
 Snowy scene **Judges say** This image could almost be a stills shot from a film. It has a narrative intensity that we love
- 9 Imants Strangots Latvia** **35pts**
 Canon EOS 5D Mark II, 24-70mm, 30secs at f/8, ISO 320
 House from above **Judges say** The use of a high vantage point here is very effective. This is a simple concept but well executed
- 10 Jazz Chandler East Sussex** **35pts**
 Canon EOS 5D, 50mm, 1/10sec at f/3.2, ISO 800
 Two men playing cards **Judges say** There is a mysterious feel to this image – who are these men and what are they doing? An imaginative and interesting take on the theme
- 11 Csilla Szucs Bath** **35pts**
 Fujifilm FinePix S8000fd, 1/800sec at f/6.3, ISO 64
 Footbridge **Judges say** The curving lines pull the viewer into the image and create a dynamic sense of movement
- 12 Samantha Crimmin East Sussex** **35pts**
 Canon EOS 5D Mark II, 17-49mm, 25secs at f/4, ISO 3200
 'The Milky Way over Mount Duse and King Edward Point Research Station, South Georgia' **Judges say** Beautiful sky
- 13 Saleichuk Nickolay Ukraine** **34pts**
 Canon EOS 450D, 28-135mm, 1/2sec at f/5.6, ISO 400
 'When she left' **Judges say** A quirky, funny take on the theme. Well lit and envisaged
- 14 Adam Huszka Australia** **34pts**
 Nikon D200, 35mm, 6secs at f/22, ISO 100
 'The Elisabeth Bridge above the icy Danube, Hungary' **Judges say** Twinkling lights and their reflections punctuate the scene creating a magical atmosphere
- 15 Derek Brunell Dublin** **34pts**
 Canon EOS 550D, 18-55mm, 1/5sec at f/3.5, ISO 400
 'Shutting off' **Judges say** There is something very Gregory Crewdson-esque about this image – it has an intriguing narrative edge



16 Chris Benbow Cheshire **33pts**

Canon EOS 5D Mark II, 17-40mm, 30secs at f/5.6, ISO 6400

Plane **Judges say** The star trails provide a perfect backdrop for the plane, while the low angle accentuates the imposing structure

17 Dan Deakin Nottingham **33pts**

Nikon D700, 20mm, 4secs at f/16, ISO 200

Nottingham's Contemporary Centre at dusk **Judges say** The figure shown small in the frame creates intrigue here

18 David Gilliver Guernsey **33pts**

Canon EOS 5D Mark II, 17-40mm, 312secs at f/5.6, ISO 200

Light-painted orbs on beach **Judges say** David used light painting to create three 'orbs' in his image – a creative approach

19 Terence Kneale Australia **32pts**

Sony Alpha 200, 18-70mm, 1/125sec at f/11, ISO 100 .

House in shadow **Judges say** Terence's image has an eerie appeal, while his choice of black & white adds to this feel

20 Miroslav Zaruba London **32pts**

Canon EOS 5D Mark II, 24-105mm, 1/40sec at f/4, ISO 2000

Girl standing by window **Judges say** Sensual and elegant are just two of the words that spring to mind when we look at this image

21 Ariff Aris Malaysia **32pts**

Nikon D700, 24-70mm, 1.3secs at f/4, ISO 500

'Kuala Lumpur and the Petronas Twin Towers' **Judges say** Ariff took this image from the Kuala Lumpur Tower observation deck in Malaysia – a dazzling display of light and colour

22 Scott Jessiman Fife **32pts**

Canon EOS 20D, 17-40mm, 30secs at f/16, ISO 100

East Scotland Street Lane in Edinburgh **Judges say** A simple image, but one that has lots of atmosphere



23



24



25



26



27



23 Gary Telford Blackpool

32pts

Sony Alpha 850, 20mm, 453secs at f/4, ISO 200

Tree with star trails **Judges say** Using a torch to light the tree, Gary creates an image that is ghostly and charged with atmosphere

24 Alan Edwards Cheshire

31pts

Canon EOS 5D Mark II, 24-105mm, 12secs at f/16, ISO 100

Eilean Donan Castle, Dornie, Inverness-shire **Judges say** A classic subject that is nicely captured

25 Francisco Granadeiro Portugal

30pts

Nikon D60, 18-55mm, 4mins at f4, ISO 800

Mostérios, San Miguel Island, Azores **Judges say** Francisco's image has an otherworldly feel – this could be the surface of Mars!

26 Jaime Gómez Giganto Spain

30pts

Sony Alpha 230, 18-55mm, 1/3sec at f/3.5, ISO 400

Backstreet **Judges say** The delicate pink-orange hues lend a certain charm to this picturesque scene

27 Neville Vlok South Africa

30pts

Canon EOS 450D, 18-55mm, 1.6secs at f/3.5, ISO 200

Bruges, Belgium **Judges say** The beautiful clear reflection creates a sense of balance in this traditional image

28 Oleksandr Nesterovskyi Ukraine

29pts

Canon EOS 450D, 18-55mm, 555secs at f/4.5, ISO 100,

'Night walks on Demerdzhi, Ukraine, 2010' **Judges say** A lonesome road always suggests mystery and intrigue, and Oleksandr's image is no exception

29 Salvatore Marrazzo Italy

29pts

Leica M9, 50mm, 1/60sec at f/1.4, ISO 400

'Hall in the old town centre of Salerno, Italy' **Judges say** Salvatore uses the light that is available to him to great effect here

30 Stephen Birch Essex

29pts

Nikon D300S, 18-70mm, 30secs at f/16, ISO 100

Iconic Battersea Power Station in London at dusk **Judges say** Car headlight trails engulf this famous landmark

28



29



30



LCE

Southampton



londoncameraexchange
11 Civic Centre Road, Southampton, SO14 7FJ

award
winning
service



Browse Canon online at
www.LCEgroup.co.uk/canonpro

CANON EOS PRO HIRE

available - phone or call in for latest stock/price details.



DSLR Studio Zone

Studio Flash kits, Backdrops, Reflectors, etc.
- wide range stocked

2 YEAR WARRANTY
on all Nikon DSLR bodies, DSLR kit lenses & CoolPix compacts (requires registration).

2 YEAR WARRANTY

BUY NOW PAY LATER!

12-months deferred finance now available on many items

Subject to status, 20% min. deposit, £29 settlement fee payable. Phone for details (in-store customers only).

LEASE RENTAL
of equipment now available to
Professionals & Businesses



High quality
USED EQUIPMENT

Browse our stocks at:
www.LCEgroup.co.uk
(secondhand section).



WE PAY
CASH
for good
quality
camera equipment
visit your local LCE store now!

Fast Courier
 Mail Order



Canon EOS Professional Centre

TOP 5 DSLR DEALS!



or trade-up for only... £405*
* & your EOS 40D & 18-55 lens

LESS £40 CASHBACK from Canon UK

EOS 550D Body + 18-55mm IS + 8GB LCE SD Card £549.99

or trade-up for only... £405*
* & your EOS 40D & 18-55 lens



or trade-up for only... £460*
* & your EOS 40D & 18-55 lens

LESS £40 CASHBACK from Canon UK

EOS 600D Body + 18-55mm IS + 8GB LCE SD Card £629.99

or trade-up for only... £460*
* & your EOS 40D & 18-55 lens

New! Pro 1 A3+ iPhone

Pro 9000 Mk II A3+ £375

Pro 9500 Mk II A3+ £575

New! Pro 1 A3+ iPhone

Pro 9000 Mk II A3+ £375

Pro 9500 Mk II A3+ £575

New! Pro 1 A3+ iPhone

Pro 9000 Mk II A3+ £375

Pro 9500 Mk II A3+ £575

New! Pro 1 A3+ iPhone

Pro 9000 Mk II A3+ £375

Pro 9500 Mk II A3+ £575

New! Pro 1 A3+ iPhone

Pro 9000 Mk II A3+ £375

Pro 9500 Mk II A3+ £575

New! Pro 1 A3+ iPhone

Pro 9000 Mk II A3+ £375

Pro 9500 Mk II A3+ £575

New! Pro 1 A3+ iPhone

Pro 9000 Mk II A3+ £375

Pro 9500 Mk II A3+ £575

New! Pro 1 A3+ iPhone

Pro 9000 Mk II A3+ £375

Pro 9500 Mk II A3+ £575

New! Pro 1 A3+ iPhone

Pro 9000 Mk II A3+ £375

Pro 9500 Mk II A3+ £575

New! Pro 1 A3+ iPhone

Pro 9000 Mk II A3+ £375

Pro 9500 Mk II A3+ £575

New! Pro 1 A3+ iPhone

Pro 9000 Mk II A3+ £375

Pro 9500 Mk II A3+ £575

New! Pro 1 A3+ iPhone

Pro 9000 Mk II A3+ £375

Pro 9500 Mk II A3+ £575

New! Pro 1 A3+ iPhone

Pro 9000 Mk II A3+ £375

Pro 9500 Mk II A3+ £575

New! Pro 1 A3+ iPhone

Pro 9000 Mk II A3+ £375

Pro 9500 Mk II A3+ £575

New! Pro 1 A3+ iPhone

Pro 9000 Mk II A3+ £375

Pro 9500 Mk II A3+ £575

New! Pro 1 A3+ iPhone

Pro 9000 Mk II A3+ £375

Pro 9500 Mk II A3+ £575

New! Pro 1 A3+ iPhone

Pro 9000 Mk II A3+ £375

Pro 9500 Mk II A3+ £575

New! Pro 1 A3+ iPhone

Pro 9000 Mk II A3+ £375

Pro 9500 Mk II A3+ £575

New! Pro 1 A3+ iPhone

Pro 9000 Mk II A3+ £375

Pro 9500 Mk II A3+ £575

New! Pro 1 A3+ iPhone

Pro 9000 Mk II A3+ £375

Pro 9500 Mk II A3+ £575

New! Pro 1 A3+ iPhone

Pro 9000 Mk II A3+ £375

Pro 9500 Mk II A3+ £575

New! Pro 1 A3+ iPhone

Pro 9000 Mk II A3+ £375

Pro 9500 Mk II A3+ £575

New! Pro 1 A3+ iPhone

Pro 9000 Mk II A3+ £375

Pro 9500 Mk II A3+ £575

New! Pro 1 A3+ iPhone

Pro 9000 Mk II A3+ £375

Pro 9500 Mk II A3+ £575

New! Pro 1 A3+ iPhone

Pro 9000 Mk II A3+ £375

Pro 9500 Mk II A3+ £575

New! Pro 1 A3+ iPhone

Pro 9000 Mk II A3+ £375

Pro 9500 Mk II A3+ £575

New! Pro 1 A3+ iPhone

Pro 9000 Mk II A3+ £375

Pro 9500 Mk II A3+ £575

New! Pro 1 A3+ iPhone

Pro 9000 Mk II A3+ £375

Pro 9500 Mk II A3+ £575

New! Pro 1 A3+ iPhone

Pro 9000 Mk II A3+ £375

Pro 9500 Mk II A3+ £575

New! Pro 1 A3+ iPhone

Pro 9000 Mk II A3+ £375

Pro 9500 Mk II A3+ £575

New! Pro 1 A3+ iPhone

Pro 9000 Mk II A3+ £375

Pro 9500 Mk II A3+ £575

New! Pro 1 A3+ iPhone

Pro 9000 Mk II A3+ £375

Pro 9500 Mk II A3+ £575

New! Pro 1 A3+ iPhone

Pro 9000 Mk II A3+ £375

Pro 9500 Mk II A3+ £575

New! Pro 1 A3+ iPhone

Pro 9000 Mk II A3+ £375

Pro 9500 Mk II A3+ £575

New! Pro 1 A3+ iPhone

Pro 9000 Mk II A3+ £375

Pro 9500 Mk II A3+ £575

New! Pro 1 A3+ iPhone

Pro 9000 Mk II A3+ £375

Pro 9500 Mk II A3+ £575

New! Pro 1 A3+ iPhone

Pro 9000 Mk II A3+ £375

Pro 9500 Mk II A3+ £575

New! Pro 1 A3+ iPhone

Pro 9000 Mk II A3+ £375

Pro 9500 Mk II A3+ £575

New! Pro 1 A3+ iPhone

Pro 9000 Mk II A3+ £375

Pro 9500 Mk II A3+ £575

New! Pro 1 A3+ iPhone

Pro 9000 Mk II A3+ £375

Pro 9500 Mk II A3+ £575

New! Pro 1 A3+ iPhone

Pro 9000 Mk II A3+ £375

Pro 9500 Mk II A3+ £575

New! Pro 1 A3+ iPhone

Pro 9000 Mk II A3+ £375

Pro 9500 Mk II A3+ £575

New! Pro 1 A3+ iPhone

Pro 9000 Mk II A3+ £375

Pro 9500 Mk II A3+ £575

New! Pro 1 A3+ iPhone

Pro 9000 Mk II A3+ £375

Pro 9500 Mk II A3+ £575

New! Pro 1 A3+ iPhone

Pro 9000 Mk II A3+ £375

Pro 9500 Mk II A3+ £575

New! Pro 1 A3+ iPhone

Pro 9000 Mk II A3+ £375

Pro 9500 Mk II A3+ £575

New! Pro 1 A3+ iPhone

Pro 9000 Mk II A3+ £375

Pro 9500 Mk II A3+ £575

New! Pro 1 A3+ iPhone

Pro 9000 Mk II A3+ £375

Pro 9500 Mk II A3+ £575

New! Pro 1 A3+ iPhone

Pro 9000 Mk II A3+ £375

Pro 9500 Mk II A3+ £575

New! Pro 1 A3+ iPhone

Pro 9000 Mk II A3+ £375

Pro 9500 Mk II A3+ £575

New! Pro 1 A3+ iPhone

Pro 9000 Mk II A3+ £375

Pro 9500 Mk II A3+ £575

New! Pro 1 A3+ iPhone

Pro 9000 Mk II A3+ £375

Pro 9500 Mk II A3+ £575

New! Pro 1 A3+ iPhone

Pro 9000 Mk II A3+ £375

Pro 9500 Mk II A3+ £575

New! Pro 1 A3+ iPhone

Pro 9000 Mk II A3+ £375

Pro 9500 Mk II A3+ £575

New! Pro 1 A3+ iPhone

Pro 9000 Mk II A3+ £375

Pro 9500 Mk II A3+ £575

New! Pro 1 A3+ iPhone

Pro 9000 Mk II A3+ £375

Pro 9500 Mk II A3+ £575

New! Pro 1 A3+ iPhone

Pro 9000 Mk II A3+ £375

Pro 9500 Mk II A3+ £575

New! Pro 1 A3+ iPhone

Pro 9000 Mk II A3+ £375

Pro 9500 Mk II A3+ £575

New! Pro 1 A3+ iPhone

Pro 9000 Mk II A3+ £375

Pro 9500 Mk II A3+ £575

New! Pro 1 A3+ iPhone

Pro 9000 Mk II A3+ £375

Pro 9500 Mk II A3+ £575

New! Pro 1 A3+ iPhone

Pro 9000 Mk II A3+ £375

Pro 9500 Mk II A3+ £575

New! Pro 1 A3+ iPhone

Pro 9000 Mk II A3+ £375

Pro 9500 Mk II A3+ £575

New! Pro 1 A3+ iPhone

Pro 9000 Mk II A3+ £375



LEARN
FROM THE
EXPERTS

Street photography

The Amateur Photographer Masterclass with **Damien Demolder**

Five competition winners join AP Editor **Damien Demolder** and pick up some tips on how to get the best out of their street photography. **Oliver Atwell** joins them

IT'S BEEN a great year for street photography in AP. We've had endless debates on the AP forum, published features, reader galleries and, perhaps most importantly, shown readers how to take great street photographs in our *Masterclasses*. It's clear that street photography is thriving, and this article is a perfect way to round off the year by sending out five intrepid photographers to explore the streets of London under the guidance of AP Editor Damien Demolder.

In our 29 October issue, AP and Olympus UK launched a competition where readers were asked to submit one street

photography-themed image. Five winners were then picked, all of whom received an Olympus Pen E-PL3 camera and Kingston memory card, as well as a place on this *Masterclass*. In addition, one of the images produced today will be chosen to appear in the new Olympus Pen advert (featured on pages 54-55 of this issue). For now, though, Damien, accompanied by Olympus national marketing manager Mark Thackara, is more interested in what he can teach our five photographers about street photography.

'We're going to be making our way through the City today, so I can show you

how I think about street photography,' says Damien. 'It's really about concentrating on the details that you'll find and understanding exactly what it is that you want to get from a picture. We'll also look at the right and wrong moments to take a shot, as well as using exposure to create mood.'

Rather than focusing on the people they come across on the street, today's readers will have a couple of models at their disposal. 'One of the main advantages of working with models is that we can direct them,' says Damien. 'We can position them in such a way that we can explore the light and composition of the areas that we find ourselves in. The things we learn today can then be applied when we go out alone and work with people we don't know.'

With those words still ringing in our ears, Damien leads the way onto the streets of London and a handful of locations of his choosing.

Your AP Master... Damien Demolder



Damien has been Editor of AP since February 2007. Prior to his appointment he spent three years in AP's features department and four years as the magazine's technical editor. As technical editor and deputy editor, Damien ran AP's in-house testing team and has experience of a wide range of camera systems, lens types, printers and scanners. He has worked for IPC's photo titles since 1997, and before that he was a professional photographer.

The AP readers... Andrew Wood



Andrew enjoys shooting street photography and landscapes. 'I also like trying my hand at flash photography,' he says. 'You can get a real atmosphere through the use of off-camera flash.'

Alison De Villiers



Alison is a recent convert to street photography, but it is something that she has taken to with great enthusiasm. 'I cut my teeth on travel and wildlife photography,' she says. 'Now I tend to focus on people.'

Louis Martins



Louis sees himself as an all-round photographer. 'Sometimes I'll shoot landscapes and sometimes I'll find myself photographing portraits,' he says. 'A particular love of mine is street photography.'

Mike Chopra-Gant



Mike says that he grabs his most interesting shots during his commute to work. 'It's whatever catches my eye when I'm out and about,' he says.

William Rolls



William is a keen amateur who has previously done well in competitions with his travel photography. 'A lot of my travel imagery could be said to be street photography,' he says. 'I was thrilled when I won a place on this Masterclass.'



The right position

OUR NEXT consideration is the best position for our model to stand within the location.

'If we were shooting wildlife and our animal subject was on the edge of the frame, it would mean that we'd missed our shot,' says Damien. 'But we're not dealing with wildlife. Positioning your subject on the edge of the frame adds tension and makes the image more exciting. Look at the different sections of your image and work out what you have to work with. What areas, shapes and spaces are there? If the subject is about to move out of the frame, it creates

EXPOSURE COMPENSATION

DAMIEN recommends that the readers look at a location in the same way as they would a stage production.

'The light in the picture (left) looks almost like something you'd see in a theatre production,' says Damien. 'The light is falling on the actor. If the light is applied correctly, then it doesn't matter how far back you are or what angle you're looking at the image – all you will see is the subject, which is exactly what you want. If you were to allow your camera to do its own thing, it would compensate for how dark some of the image is and would actually produce a light image. But when we look at this location we can see that it's actually dark in all the right places.'

The photographer could potentially go into the scene and meter off the midtones, but Damien points out that there is another option.

'The simplest method is to employ exposure compensation,' says Damien. 'This is a great tool because if your camera attempts to read the entire scene as light, then it's going to completely blow out the highlights and there's nothing worse than that. Underexposure can be dealt with, but highlights are an incredibly distracting feature and can throw an otherwise good image completely out of balance. If you employ exposure compensation, you can ensure that those highlights are in all the right places. Using exposure compensation to essentially underexpose is a great way of keeping your blacks black and creating mood within your image.'

Light and shape

WITH so much activity and visual clutter in a city, it can often be overwhelming for a photographer to begin to identify how various visual components will work together. As Damien points out, though, everything seen by the eye is simply an interaction between basic shapes and varying intensities of light.

'When a person has directional light on their face, you can begin to see the shape of their head,' says Damien. 'If you're taking pictures of a person, you're not photographing a human being – you're taking an image of a series of shapes. If you imagine a man standing in front of a stairwell, you can begin to reduce that stairwell down to a series of lines and angles. A person's head is round, meaning that if we place it against a background of lines the head will stand out. Pretty much any way that you photograph the person will make him the subject of the image.'

According to Damien, positioning your subject is critical in achieving the strongest application of natural light.

'On an overcast day you're going to get light that's quite flat,' says Damien. 'If you place anything under that kind of light you'll see that the light is falling onto the object from above and also reflecting off the ground back up into the subject. This light will "flatten" your subject and make it difficult to achieve any kind of depth in your image. When you are out taking photographs it's all about the light, and on many occasions you may have to actively seek out directional light. There are various places that you can find directional light in a city, such as in stairwells. In the image above, we have soft natural light coming from the right and shade on the left, meaning that we are effectively employing the sun and shade as a sculpting light. So even when you're out in the city, in a sense you're still able to control the light as if you were in a studio. It's just that rather than moving your light source, you're moving your subject. The same principles still apply, though.'

'When you are out taking photographs it's all about the light. You may often have to seek out directional light'

a sense of movement and it's clear that there is some action within the image. But if they're coming into the image, what's going to happen next? You don't know. Maybe they'll walk forward and towards the camera. Little ideas like that make the image more exciting.'

However, it's not just the subject that has to be in the right position. The photographer must ensure they are standing exactly where they need to be.

'A common distraction in street photography is the presence of sky,' says Damien. 'You'll see it a lot in landscapes as well, and your eye will always be drawn to those highlights. If you want to get rid of sky, it can be a matter of just moving in a little

closer and sealing off your set and subject within the frame. In the image (right), we have a series of blocks that are broken up by the diagonal line moving up through the picture. It's a great graphic shape, but it could easily be ruined with a distracting element like the sky above it. With that in mind, sky can actually be used to emphasise a subject. It's fine to have sky in a picture, but you have to make sure that it looks like a deliberate inclusion. We can use lots of sky to silhouette a subject and employ the white space as a viable space. If you look at William's best shot, which was taken in the same location (see page 49), you'll see that he has used the sky as an excellent way of framing his subject.'



AUSTIN WILFREY

SHOOTING PEOPLE

WHEN dealing with people, there are some methods that should be considered to get the best out of what are essentially portrait shots.

'You may know the person you're shooting or, and this is more likely, it may be someone you've come across on your travels, such as a person waiting for a friend or someone on the phone,' says Damien. 'Generally, if you're looking to flatter someone, use a longer lens and stand further away. It's about creating a comfortable distance between the viewer and the subject. When you meet someone in person, you're standing at a distance that makes the pair of you comfortable. The same principle applies to



photography. Also, if you stand back using a long lens, a person's face will appear a lot more compact and smooth – so they will look a lot better. Using a long lens in a large city also means that you'll find plenty of excellent backdrops to work with, but be careful not to include any distracting elements like cranes in the background.'

Damien suggests opening up the aperture to throw out the background while still retaining enough detail to acknowledge it as a skyline. 'You'll still get a shallow depth of field, but you'll also retain recognisable shapes,' he says. 'Crucially, the depth of field will emphasise your subject. Also, make sure that when you're shooting someone you don't angle your camera up at them. If anything, look down slightly so you have a clear background. If you're shooting straight on, you will have clutter on the environment. Angling down reduces that risk.'

Location and framing

THERE are essentially two ways to take street photographs: you can go out looking for characters, or you can go out looking for locations. One of the most exciting aspects of street photography is seeking out a location with potential and waiting for the perfect person to walk into the scene. It can often be a long waiting game, but when everything comes together the results are brilliant.

'Sometimes you'll come across a great location, but realise there's just something missing,' says Damien. 'That's when you'll have to wait for the right person to wander into the shot. It could be a man in a business suit, a young lady or a homeless person. If you wait long enough, you'll get a whole variety of people visiting your set.'

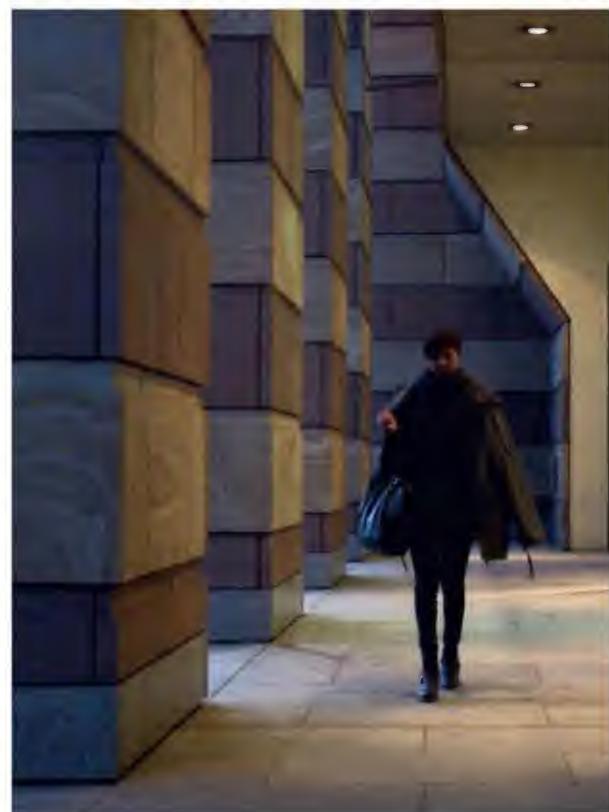
As you are waiting for the ideal subject to walk into your shot, it's always worth making sure that you're shooting your location in the best way to represent the space. Taking time to arrange your shot before you take your final images can ensure you don't miss those vital moments.

'One of the principal rules that I follow is making sure I get the frame straight,' says Damien. 'It's a rule that I apply to all my photography. I'm the kind of person who,

when I walk into a dentist's office and see a picture on the wall that's askew, has to straighten it. I mention this because when you're dealing with graphic shapes you have to work with them and not against them.'

Damien says that if your image contains a lot of horizontal and vertical lines, it's important that your frame should line up to match them.

'When someone looks at your image, they'll recognise the pattern, understand that it exists and then forget about it,' says Damien. 'They can then move on to the real point of interest, which is your man or woman walking around in your frame. But if the patterns in your image are battling against your frame, it's unlikely that the viewer will move past this. An image like that can be incredibly confusing to the eye.'



ANDREW MCKEE

READERS' BEST IMAGES

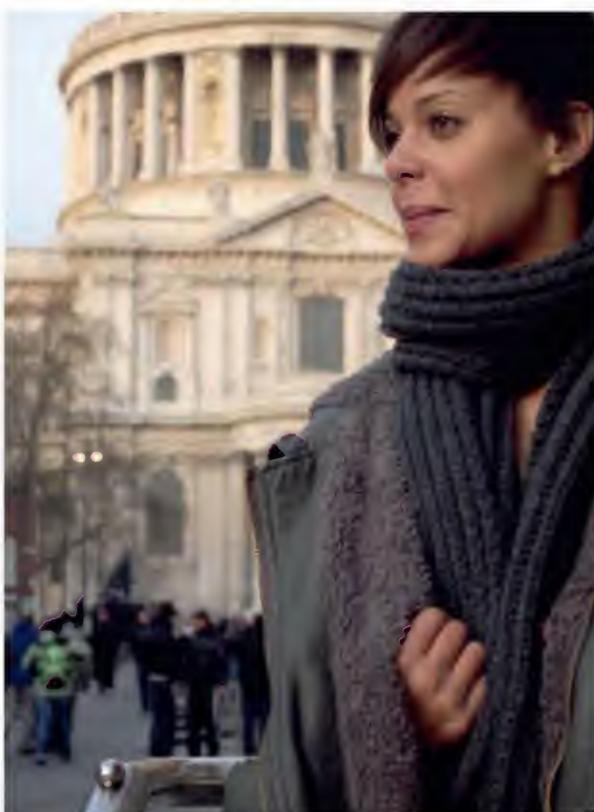
OLYMPUS
WINNING
IMAGE



Andrew Wood

◆ 'THIS is a great image,' says Damien. 'It may be full of white space, but that doesn't matter – it works. There is a fantastic set of lines going along the top of the bridge and the handrail is almost invisible. But most importantly, the pigeons on the right-hand side of the picture manage to balance the whole shot. If you look closely, you can see that the birds appear to be the same colour as the model's jacket. As the model is on the edge of the frame we understand that he's travelling to another place, which creates a level of tension. The backlighting is fantastic and is picking out the left-side hand of his face. The sidelighting is picking out the right side of his face, while the front of his face is moulded by three-dimensional lighting. Incidentally, the collar around the model's neck reminds me of a pigeon spreading its wings, and it's details like this that make a great shot.'

Damien and Mark from Olympus, after much consideration, selected this as the winning shot of the day. Andrew's image will appear in the new Olympus Pen advert (see pages 54–55). Andrew also wins an Olympus M.Zuiko 12mm f/2 ED lens



Alison De Villiers

◆ 'WHAT I like about this image is the framing of the subject, which in this case is our model,' says Damien. 'Putting her head up in the top right-hand corner is very unusual. It immediately draws your attention because the composition is not what we're used to seeing. The background is also interesting. It's St Paul's Cathedral, but Alison has left it out of focus and the whole building is quite light. We know that the building is the background and not the subject. The lighting is really interesting, too. It was quite late in the afternoon when this shot was taken and the light was soft. Alison has managed to maintain architectural straightness by keeping the camera aligned with the environment.'

'Putting the model's head in the top right-hand corner is very unusual. It immediately draws your attention'

Mike Chopra-Gant

♥ 'THIS is a great monochrome view of St Paul's Cathedral,' says Damien. 'Essentially, it's an architectural picture. Everything is very rigid and graphic, and you have this great mass of office blocks contained under the bridge. I like the fact that the

guys in the picture aren't completely silhouetted and you can still see the details in their clothes. I like the way the men are in focus, but there's not much detail in the ground. This tells us that the background is very important because it's the subject, but it doesn't mean that the people aren't important. They are a vital part of the shot.'



William Rolls

♥ 'THERE'S a lot of action and dynamism in this photograph. The fact that we've got a man running up the stairs and jumping up to the top step provides a really exciting element, while his coat flying out behind him resembles the wings of a

bird. This is a fresh angle on a familiar shot. William has taken the exposure reading from the sky so we get the details of the clouds. That is why the man is completely silhouetted, and it works well because we don't need to see any of his details. We have all the information we need from his outline as it's a very defined shape.'



Louis Martins

◆ 'ALL THE pictures taken by Louis stand out due to his use of focus,' says Damien, 'and his best picture is a really striking shot. He has all the same elements as everyone else and he's telling the same story, but there's a great deal more mystery to his image. Letting the man go out of focus makes him appear quite frightening. It's a colour picture as well – it's not quite monochrome. When you have a lack of colour in your image it can be tempting to remove it all together and convert it to monochrome, but on this occasion the subtle veneer of muted colour works well. It's a very clever picture.'

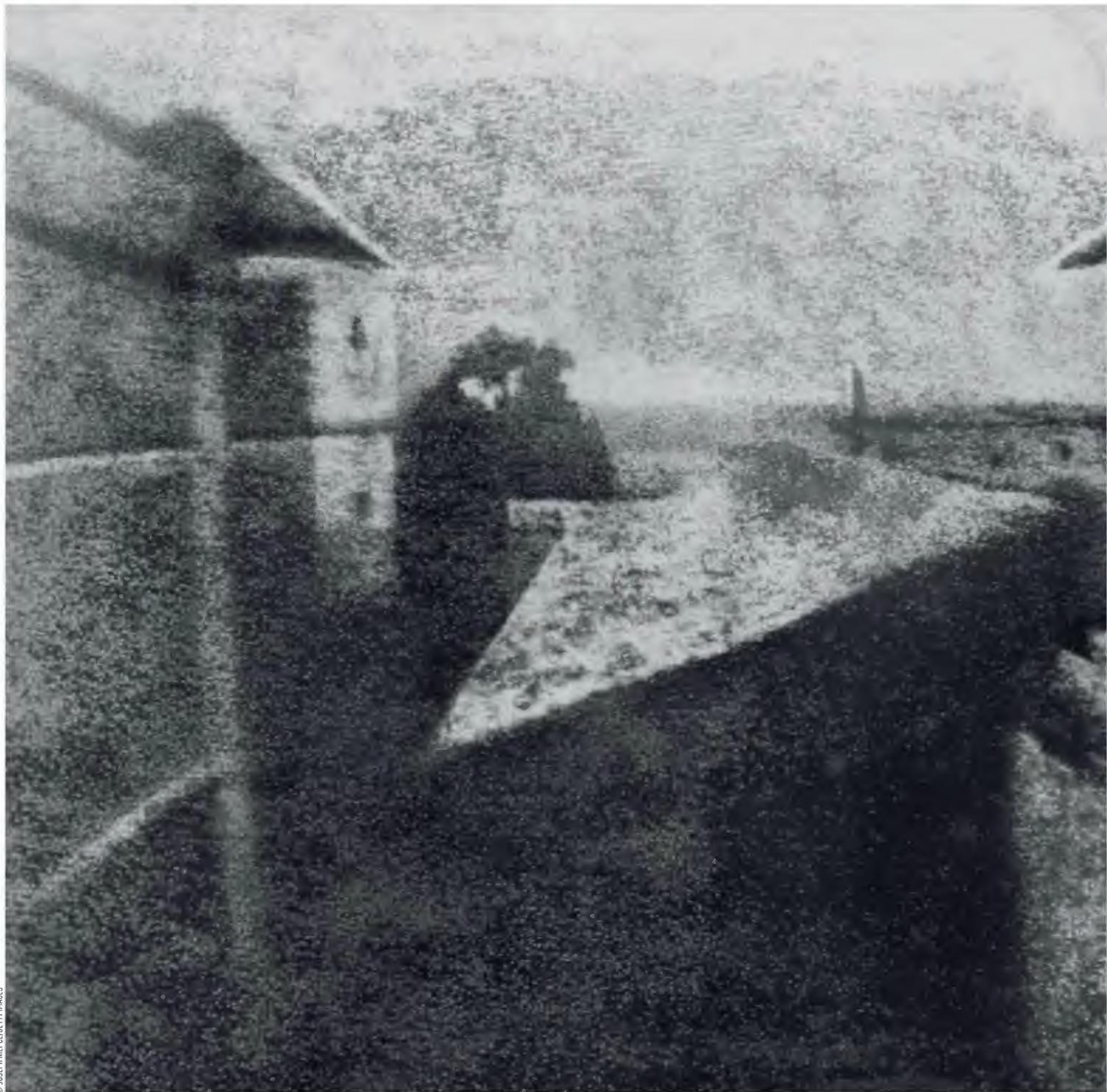


Mark Thackara (above) from Olympus was on hand throughout the day to ensure that our readers got to grips with their Olympus Pen E-PL3 and had a variety of lenses to experiment with



Would you like to take part?

EVERY month we invite three to five AP readers to join one of our four experts on a free assignment over the course of a day, with food and refreshments provided. The experts are **Tom Mackie** (landscapes), **Cathal McNaughton** (documentary and photo essays), **Annabel Williams** (location portraiture) and **Andy Rouse** (wildlife). Our next confirmed Masterclasses will be with Cathal in February and Andy in March. If you would like to take part visit www.amateurphotographer.co.uk/masterclass for details of how to apply. Please remember to state which Masterclass you would like to attend and make sure you include your name, address, email address, daytime telephone number, some words about your work and two or three examples of your images (preferably in your application).



© JOSEPH NIÉPCE/GETTY IMAGES

Amateur Photographer's... **ICONS OF PHOTOGRAPHY** **ICONIC PHOTOGRAPH** | PHOTOGRAPHER | CAMERA

View from the Window at Le Gras

The world's 'first photograph' by **Joseph Nicéphore Niépce** was lost for decades but is now regarded as a unique historical treasure, writes **David Clark**



© HULTON ARCHIVE/GETTY IMAGES



Far left: 'View from the Window at Le Gras' was taken by Niépce in 1826 and took an exposure time of eight hours

Left: French inventor Joseph Nicéphore Niépce

the virtually forgotten Frenchman Joseph Nicéphore Niépce.

Niépce was an inventor who had not only made significant steps in the early development of photography, but had also, together with his brother Claude, patented the first internal combustion engine (called the pyréolophore) in 1807 and developed his own early version of the bicycle (the velocipede).

Niépce was born in 1765 in the small town of Chalon-sur-Saône in eastern France, where his family had an estate. He studied at an Oratorian college and excelled in science. After the French Revolution in 1789, he enlisted as a soldier in the Revolutionary Army in 1792 and served as a lieutenant for the next two years.

His interest in science continued and while serving in Sardinia with his brother Claude, they began to consider the idea of making permanent images from a camera obscura. Niépce's first documented experiments with photography began in 1816, when he produced a negative image on paper coated with silver chloride by using a rudimentary camera. There was, however, no known way to fix the image and it faded when exposed to light.

In the early 1820s, Niépce experimented

with projecting images onto stone and glass surfaces coated with bitumen dissolved in lavender oil, which hardened and became insoluble when exposed to light. Niépce described one significant experiment in a letter to Claude (then living in England) in 1824. 'I have the satisfaction of being able to tell you that through an improvement in my process I have succeeded in obtaining a picture as good as I could wish,' he wrote.

'It was taken from your room at Le Gras [the family's country house in the town of Saint-Loup-de-Varennes] with my biggest camera and my largest stone. The objects appear with astonishing sharpness and exactitude down to the smallest details and finest gradations. As the image is almost colourless, one can judge it only by holding it at an angle, and I can tell you the effect is downright magical.'

Unfortunately, this early example of Niépce's heliography has not survived; the earliest surviving example dates from 1825 and is a copy of a 17th century engraving of a man leading a horse (see page 52).

After starting to use improved camera optics and refining his technique further, Niépce achieved his most significant result the following year. Recorded as a 16x20cm positive image on a

IN JANUARY 1839, two rivals, the Frenchman Louis Daguerre and the Englishman William Henry Fox Talbot, announced their daguerreotype and calotype processes respectively. These two near-simultaneous declarations sparked debate over which of their creators should be named as the inventor of photography.

It wasn't until 1952 that historians rediscovered the first known permanent photograph from nature, which had been made 13 years before Daguerre and Fox Talbot's announcements. It was an image known as a heliograph and had been made by Daguerre's former business partner,



© SOTHEBY'S/BNP MEDIAGETTY IMAGES

 polished pewter plate sensitised with bitumen of Judea, it shows the view from an upper window at Le Gras (see pages 50-51).

It resulted from an eight-hour exposure in bright sunshine and clearly shows a courtyard with a sloping roof in the centre of the frame and taller outbuildings on either side. After making the exposure, Niépce dissolved the unexposed parts of the image in turpentine and rinsed the plate, leaving only the areas exposed to light fixed to its surface.

Although the process Niépce used was distinct from the techniques later adopted, this image has become rightly regarded as the oldest surviving photograph from nature.

Niépce, however, profited little from this or any of his other inventing work and his finances were always in decline. This problem was compounded by his brother Claude's relentless spending of the family fortune, and by the time of Niépce's sudden death from a stroke in 1833, aged 68, he was financially ruined.

In the years before his death, Niépce had begun a business agreement with Louis Daguerre, who was excited by the potential of his pioneering work. The two officially began their collaboration in 1829 and Daguerre went on to use their experiments as the basis for his own daguerreotype, which he finally perfected ten years later.

'View from the Window at Le Gras' itself went on to have a complicated history. In 1828, Niépce had left it in the possession of his friend, the English botanist Francis Bauer, in the hope that he could help publicise his invention of heliography. When Bauer died in 1840, the picture was subsequently sold on to a succession of people before being stored away in a trunk in 1917 by its then owners, the Pritchard family.

Its whereabouts were unknown until 1952, when photographic historian

Helmut Gernsheim, who had been searching for Niépce's original image for several years, was notified that it had been found in a London warehouse. Gernsheim then officially announced the picture as the world's first photograph and it was published internationally. In 1963, Gernsheim and his wife donated Niépce's image to the Harry Ransom Center at the University of Texas, where it is now on permanent display.

Niépce died in obscurity, but Gernsheim's research ensured that his place in photographic history was recognised. Now the rudimentary image he recorded on a sunny summer's day in 1826, which was forgotten for decades, is treasured as the first-known artefact in a completely new medium. 

FURTHER INFORMATION

A detailed examination of 'View from the Window at Le Gras', plus more biographical information on Joseph Nicéphore Niépce, is available on the Harry Ransom Center website at www.hrc.utexas.edu (search for 'first photograph').

'Niépce died in obscurity, but Gernsheim's research ensured that his place in photographic history was recognised'

Events of 1820s

1820

The Cato Street conspiracy, an attempt to assassinate Prime Minister Lord Liverpool and his cabinet, is discovered. The main conspirators are found guilty and either executed or transported to Australia

1821

George IV is crowned king of the United Kingdom of Great Britain and Ireland

1821

English Romantic poet John Keats dies from tuberculosis at the age of 25

1822

The number of crimes in Britain punishable by the death penalty is reduced by more than 100. In the same year, the last public whipping takes place in Edinburgh

1824

The country formerly known as New Holland officially adopts the name of Australia

1825

The 1825 Combination Act is the first to allow trade unions to bargain over wages and conditions, but restricts their activity

1827

The Dutch Navy's paddle steamer *Curaçao*, built in Britain, makes the first transatlantic crossing by steam power

1828

Former British military leader The Duke of Wellington succeeds Lord Goderich as Prime Minister. He remains in office until 1830

1829

The Rainhill Trials, a competition to decide which locomotive is to pull trains on the forthcoming Liverpool to Manchester Railway, is won by Stephenson's Rocket

win with wex



Somewhere out there is the perfect 'w' for wex.

We've shot a few ourselves, but we'd like
your help to find a 'w' that really says wex.

Capture it for us and you could win a Canon
EOS 7D Digital SLR plus 15-85mm
IS Lens worth £2,399.99 RRP.



All you have to do is take a photograph
of a 'w' – one you find or one you construct.

You can submit as many entries as you like,
so why not invite your friends to join in too.

Find out more at wex.co.uk/wchallenge or
email your entries to wchallenge@wex.co.uk

Terms and Conditions apply. See website for details.



wex
photographic
warehouse express

PEN IN THE CITY

We set five readers a challenge to shoot a street-style image for this advertisement using the PEN E-PL3 and choice of lenses. Judging proved a tough call with some very diverse interpretations.

Congratulations to Andrew Wood from Bristol who conjured up this tremendous shot. See more images from the day at www.amateurphotographer.co.uk/streetday and for a behind the scenes view, look up 'PEN in the City Volume 1' on YouTube. We'll do it again soon!

WWW.OLYMPUS.CO.UK/PEN

> PEN - SEE THINGS YOUR WAY.

PEN mini



PEN Lite

PEN



OLYMPUS PEN
New Generation System Cameras



OLYMPUS

 Polaroid



GO FROM SHOOTING STILLS TO HD VIDEO... IN A FLASH

The **Polaroid Dua Flash**—The First All-in-One Lighting Solution Designed for Today's Still/HD Video Cameras.

Your camera was designed to deliver stellar stills and vivid HD videos so why are you still using a flash that only meets half your needs when you could be using our all in one Dua flash. Because it combines full TTL flash lighting (complete with auto-zoom, bounce and swivel) together with integrated color corrected LED video illumination, you'll get a single source solution that will deliver all the lighting you need...no matter the lighting you need. Get creative in a flash with the *Polaroid DUA* flash

Polaroid, Polaroid & Pixel and Made in Polaroid are trademarks of PLR IP Holdings, LLC. Used under license.

The Royal Photographic Society
Discover THE ROYAL PHOTOGRAPHIC SOCIETY

ENJOY The Society's acclaimed journal (10 issues per year) packed with news, reviews, in-depth articles and inspirational photography

ACHIEVE a Society Distinction

PROGRESS by uploading your images for exclusive expert advice*

PARTICIPATE with local meetings and events in your region

BELONG to a Special Interest Group free in your first year of Membership

AFFILIATE with The Society through exclusive use of our crest on your website**

PROMOTE your portfolio on The Society's website and get your work in front of 32,000 web users per month

SHARE & LEARN through our online community and practical workshops

SAVE exclusive member discounts on selected photographic workshops, entry to Society competitions and associated offers

With Membership at just £8.50 per month***

**JOIN NOW AT WWW.RPS.ORG
OR CALL 01225 325 733**

* Only applies to members working towards a Society Distinction
** The Society crest must be used as a hyperlink to www.rps.org
*** By direct debit only, monthly payments will be less for student, disabled, over 65 and overseas subscriptions

IMAGE: CLAIRE PEPPER ARPS

from **NEW Panasonic** **GX-1 Micro 4/3rds camera**

- 16 megapixel Live MOS sensor, ISO 160-12,800
- 3" LCD touchscreen monitor with 460k dot resolution and gesture based operation, tilt & flip
- Levelling indicator for perfect horizons
- Full HD (1080, 60i) movies with stereo sound and connect to your HD TV from the HDMI socket



GX-1 body only

Available NOW
in Black or Silver

£489

GX-1 + 14-42mm

Available NOW

£529

GX-1 + 14-42mm X

Available Jan 2012
in Black or Silver

£639

**EXCLUSIVE
5% OFF**
All On-Line Prices
For Readers Of

photographer
Use Coupon **APDC23**

At The Checkout
Valid until 29th February 2012

**5% Discount applies
to all orders -
not just the featured products**

 **fotoSENSE**
tel: **01204 532325** Prices may vary without prior notice & are subject to stock availability. E&OE.
web: **www.fotosense.co.uk**

AP Testbench

Over the next few pages we present this week's equipment tests, reader questions and technique pointers



Peli 1510 case

£251.74 with foam inserts
£301.90 with dividers

www.peliproducts.co.uk

IF PROTECTING a large amount of camera kit is a prime concern, then a hard case is ideal, and Peli Products is an industry favourite. The Peli 1510 case has external dimensions of 559x351x229mm, which makes it small enough to use as hand luggage on a flight while still holding a lot of kit. However, at 6.17kg (with foam), it is heavy. Wheels are fitted for easy transportation and a solid handle extends to a comfortable height. As the case is shockproof, crushproof, fully watertight and even corrosion proof, everything inside is well protected.

There are a few options for storing kit inside. Foam is cut to size for specific items to provide a snug fit. The Velcro dividers are more expensive, but offer greater versatility and storage space. I was able to fit two large DSLR bodies and up to eight lenses/flashguns inside. An optional lid organiser (£34.06) stows small accessories such as memory cards and spare batteries.

Available in black, desert tan (pictured) or yellow, the Peli 1510 retails for slightly more than the Vanguard Supreme series of hard cases, but is a fine option nonetheless.

Tim Coleman



Amateur Photographer
A durable hard case offering great protection for kit
★★★★★

The AP guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

ThinkTank Photo Modular Component Set £111.50

www.snapperstuff.com

A POPULAR alternative to a camera bag is a modular system, often favoured by photojournalists and sports photographers but useful to any photographer. The ThinkTank Photo Modular Component Set comprises two individual lens pouches (one for a telephoto zoom and the other for a standard lens), a flash pouch and an accessories pouch, which will also take a compact system camera. DSLRs are carried via a separate strap. All the pouches come supplied in a mesh bag and are designed to attach to the company's Pro Speed belt (available separately from £26.15).

The main benefit of a modular system is its speedy access to kit in high-pressure situations, and there need be no wasted space because any unused pouches can be removed from the system by unhooking the Velcro loop. Where this particular system excels is in the ability to lock each element in position by feeding the plastic tab through a loop on the belt. Alternatively, each element can be rotated, which is ideal when you want to move things out of the way during shooting or swing them around to access kit quickly.

Each component is significantly padded, with an extra pocket for the lens cap and accessories. Because the capacity is designed for relatively lightweight lenses and accessories, the set-up is comfortable, too. It may not be the most fashion-savvy of options, nor the most subtle for everyday use, but the modular component set is certainly a practical one. Tim Coleman

Amateur Photographer
Quick handling and ease of use make this a great option
★★★★★



FORTHCOMING TESTS

In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Nikon 1 J1

The entry-level 1-series camera lacks the EVF and mechanical shutter of its V1 stablemate, but is otherwise very similar in features.

AP 7 January 2012

Fujifilm FinePix F600 EXR

This advanced compact camera has a 16-million-pixel EXR CMOS sensor, 15x optical zoom and new motion-detection technology.

AP 7 January 2012

Panasonic Lumix DMC-GX1

The 'true' replacement for the Lumix DMC-GF1, the GX1 features the same 16-million-pixel sensor as the Lumix DMC-G3, but in a more compact body.

AP 14 January 2012

Sigma 105mm f/2.8 EX DG OS HSM

The updated 105mm macro lens features optical stabilisation and a more substantial build.

AP 14 January 2012

Samsung MV800

Samsung's latest compact includes a tilting rear screen to allow easy composition from above, or even in front of, the camera.

AP 14 January 2012

CHRISTMAS PROJECTS

When the festivities and mountains of turkey become too much, what better way to relax than to engross yourself in a project? Over the next nine pages we provide you with a few ideas that will keep you entertained during the holiday period

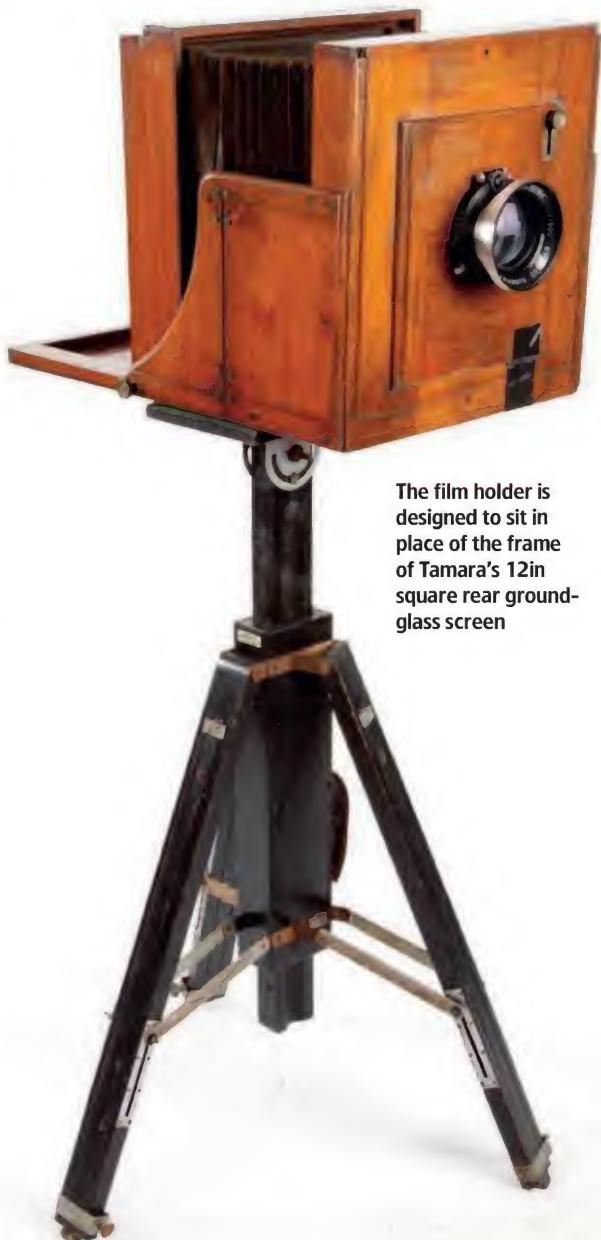


PROJECT 1 MAKING A FILM HOLDER

Bring your old folding tailboard and plate cameras back to life with a simple custom-made film holder. **Damien Demolder** does it with card and glue

OLD CAMERAS might never die, but when the film that keeps them active disappears from circulation they have to retire and move into that next phase of a camera's existence – being a decoration. While it is lovely to see old cameras on top of display cabinets of groovy clothing outlets, I hate the bimbo-pretty and useless existence they have to endure. I'm not about to start a refuge for underemployed photographic products (although I do want to start a museum one day), but I thought if I could help breathe new life into some of the wonderful cameras that we have sitting idly around it would be a good start.

Last year, I bought a beautiful tailboard camera from a man in Chesterfield, Derbyshire. Made in about 1860, the camera was thick with dust and obviously hadn't been used since the day glass plates went out of stock at Boots. It has a 12in square rear screen, and while the even more ancient lens that came with it was nothing like what was needed, I was able to sell that at the Photographic collectors' fair in London last year and bought a nice Schneider Symmar 360/620mm f/6.8 convertible that more than covers the gigantic screen. I don't mind telling you that the camera cost £150, and was sold as a photographic bauble. I've cleaned it up, covered over the cracks with black paper, named it Tamara, and with its new (inappropriately modern) lens attached she works brilliantly – except that I'm not much good at coating glass plates, and she didn't come with a plate holder.



The film holder is designed to sit in place of the frame of Tamara's 12in square rear ground-glass screen

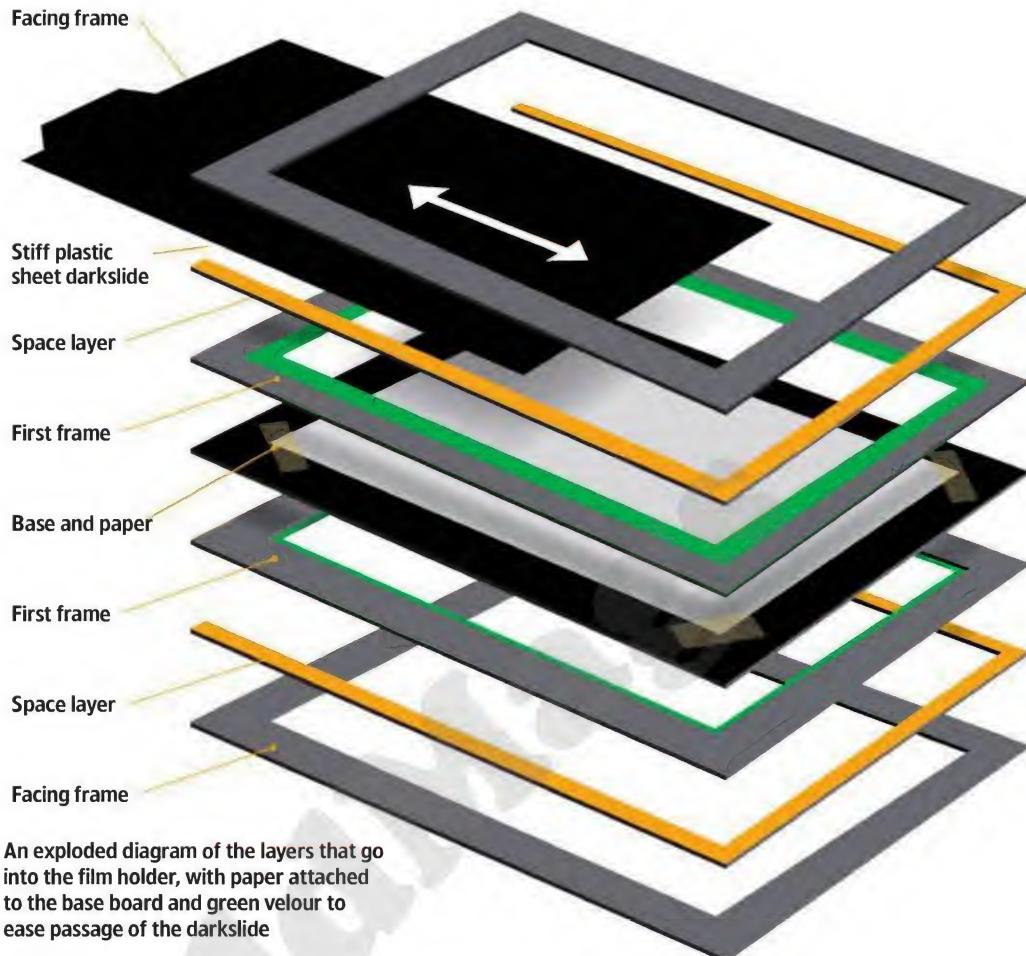
This project is about making a basic double-darkslide film holder that can be customised to fit a plate camera. The holder is designed to house darkroom paper instead of a glass plate, and you don't need a proper darkroom to use it – I use a normal red safelight in the kitchen at night.

As with most plate cameras, Tamara has a ground-glass screen that is used for composition and focusing, and which is removed and replaced by a plate holder for actually recording the picture. I measured the frame of the ground-glass screen, then measured the distance between the back of the camera and the lens-facing side of this screen – this is the position in which the photographic paper needs to be. I found the distance I would need from the front of the film holder to the actual film plane was 5mm – conveniently the depth of three sheets of normal art mount board. To make the film holder work, you need a base onto which the paper can be taped, a frame around that, a set of spacers to allow the darkslide to move up and down, and a frame around them. It sounds complex, perhaps, but the diagram on the right shows how simple the design is.

I made the base board exactly the size of the width of the ground-glass screen's frame and the size of the space into which the film holder is supposed to fit. I knew that it would be a tight fit, but this allows the holder to be made smaller if needed – making it bigger later would be much more difficult. I cut the base board, the frames and the spacers, and then cemented all but the top frame together using a thin layer of No More Nails-type glue. Obviously, one side of the board is white, so when I'd attached the first frame and the spacers to the base, I sprayed the whole thing with black paint, just to help prevent fogging and light bouncing around within the frame.

Once the paint had dried, I used strips of Fablon sticky-backed velour to line the edges of the first frame to make the darkslide move smoothly. Before attaching the front-facing frame, I measured the width of the space through which the darkslide would have to pass, and cut a sheet of stiff black plastic to make the darkslide. Remember to cut the sheet longer than needed, as you'll have to form a handle that extends beyond the frames so that you can grip the darkslide to lift it up and down.

When that was done, I glued the facing frame in place and let the whole thing set overnight. A heavy-grit sandpaper wrapped around a block helped even the edges of the film holder and trimmed it neatly to fit its slot, while a fine-grit paper smoothed things off and helped it slide into place. Tamara has slots into which guiding pins are supposed to go to hold the film holder in place. I drilled very small holes in the sides of the



'While it's lovely to see old cameras on display, I hate the bimbo-pretty and useless existence they have to endure'

film holder and gently knocked in a set of brass pins.

With a piece of paper cut to 10x8in taped in position, I laid the ground-glass screen over the film holder with the darkslide removed and marked on the glass with a pencil the image area for upright and landscape-format pictures.

I've been using Ilford Multigrade paper in my camera and it works a treat. Now Tamara has her life back and I've got a 12x12in camera that I'm using to shoot 10x8in images. I won't lie to you and say that this was a quick job. Being no carpenter or handyman, it took me about five hours to measure, cut, glue, paint, sand and fit. But I'm now very chuffed, and I hope that if you haven't already got a beautiful old wooden camera that needs a film holder, you'll go out and get yourself one straight away. They are much cheaper than a fast standard zoom and far more fun.

Thanks to all the nice folk at Photographicica last year who helped me to discover a bit more about Tamara's history



PROJECT 2 CREATE A SELF-PORTRAIT

Mat Gallagher shows that you can still be creative when the only subject you have to photograph is yourself

SELF-PORTRAITS are an obvious but perhaps underused subject for many photographers, as most of us prefer to be behind the lens rather than in front of it. Apart from the obligatory family shot or one taken with the other half on holiday, if there are photographs to be taken we'd rather be creating them than posing for them. The beauty of self-portraiture is that you have full control of the composition and the technical skills many others don't to create the best possible result. Most artists at some point have focused their work on themselves, and it is a technique worth trying.

There are some photographers, aided by the instant review facility of digital cameras, who have sought to specialise in self-portraiture, and it has become a unique feature of their work. Photographers such as Miss Aniela (www.missaniela.com) regularly use themselves as the focal point in their images and create what could be considered high-quality fashion shots had you not been aware that the model and the photographer are the same person.

When creating a self-portrait, look beyond the idea of simply photographing yourself and create a composition as you would have a model been posing for you. Bear in mind, though, that you will need to get into position quickly. To fire the shutter you should use the camera's self-timer, which will usually give you at least 10secs to return to your position. A remote release has the advantage of being able to fire the camera easily while remaining in front of the lens. Most have leads of around 1m, and for close-up head-and-shoulders shots this will allow you to fire the shutter without having it appear in the image. For wider shots, use the remote release in combination with the self-timer to give yourself time to drop the lead back out of shot and repose. Some remote releases work wirelessly to give a greater range, sometimes up to 100m, and when used with a self-timer they can allow you to hide the device in a pocket before the shutter fires.

For the self-portrait at the top of this page,

Four images combined to create a triple self-portrait



I used a multi-exposure technique to include three of me in the scene. Each version would represent a different part of my personality: smart and formal; relaxed and fun; and outdoor photographer. To tie these all together I chose a sofa and had all three sitting next to each other. I shot each portrait individually with the camera locked on a tripod, using a self-timer and wired remote. I first shot the empty sofa for the background, and then the three images of me.

Opening the images in Photoshop, I copied them into layers on a single image. I

then used the Quick Selection tool to isolate each figure and carry out small adjustments, making sure that I included the compression of the sofa cushion and shadows. I then created a Layer Mask for each selection.

For a more standard portrait (as with the image below) I used the camera on a tripod facing me with the framing based on my head position on the chair, and the AF point at the eye position. Then, using a remote release, I fired the shutter out of frame. The image was then converted to black & white with a blue channel conversion.

A standard portrait taken with a remote timer and processed with a blue channel conversion



PROJECT 3 USE A FIXED FOCAL LENGTH

Moving away from zoom lenses can open up a new way of seeing. **Mat Gallagher** explains how to limit your range to a single focal length to see how it improves your photography

WITH modern cameras there is a vast choice of focal lengths, and most photographers use zoom lenses to enable them to adapt their field of view to suit the scene in front of them. Not so long ago, most photographers would have had just a collection of prime lenses, or perhaps one of a particular focal length such as 28mm, 35mm or 50mm. Limiting yourself to a single focal length like this still has many advantages. Prime lenses are generally sharper and have wider apertures, but even sticking to a single focal length on a zoom lens can cause you to work harder and potentially find a better shot.

If you currently have a zoom lens there are probably some focal lengths you rarely use, and by filtering your images in a program such as Adobe Bridge or Lightroom you can quickly discover which lengths have been used for most of your pictures and those that have been missed out. This can help you decide which prime lens to buy, but in this instance we can use it to find a focal length that is used less and challenge ourselves to explore it.

Looking at my image library, I found that most of my shots were taken at the extremes of the zoom range, with few in between. Looking at popular prime lenses, Leica has a unique 75mm lens, with four versions produced since 1980. This is a slightly odd focal length, as it is a little short for a portrait and a little long for documentary use, but as a focal length I rarely use I felt that mimicking this would make a perfect choice for this project.

The chances are, if you use an APS-C format camera, you already have a 75mm focal length in your artillery, as it equates to a 50mm lens with 1.5x focal magnification. Prime lenses of 50mm are often inexpensive and have fast apertures, making them great for low-light or shallow depth of field work. Most standard zoom lenses will also cover (and extend past) the 50mm



Above: The 75mm focal length is great for stage shots

Below: The greater distance required helps to isolate the subject

'Sticking to a single focal length can cause you to work harder and potentially find a better shot'

mark, so you can create a 75mm focal length by positioning your lens at 50mm (47mm for Canon users) and using some masking tape to secure the zoom and stop it moving. Avoid covering the focusing ring, though, as this may restrict the autofocus.

Using a Canon EOS 7D with 17-85mm lens, I taped the focal length into position and headed out to shoot some pictures. With a fixed focal length you are forced to work harder to get the shot, and it encourages you to try new and unusual angles. Your feet are your only zoom, so once you have a potential subject in mind, move around to find the best composition.

I found the 75mm focal length very effective for a slightly wider portrait, and the narrow field of view allowed me to focus on details within an image that might otherwise have been lost. Most of the time I had to step back from my starting position to achieve the right framing, which helped to isolate my subject even more, although opting for a similar shooting position as when using either a 90mm or 105mm optic for portraits meant I could get more in the frame.

This is a very rewarding process that can introduce you to a new focal length and challenge your compositional skills.



PROJECT 4 BUILDING AN LCD LOUPE

When bright light hinders the use of a camera's LCD screen, an LCD loupe is an ideal solution. **Tim Coleman** makes his own and shows you how

NOT ALL cameras come equipped with a viewfinder, which leaves the LCD screen as the only way to view and compose images. However, visibility can be seriously affected by bright light. Even for cameras that do have a viewfinder, the ability to view the information from a distance away from the camera body is very useful, especially for macro photography and video.

An ideal solution to this problem is a hood with a loupe to protect the screen from bright light and provide clear viewing. As those you can buy can be expensive, follow our steps for a cost-effective DIY version.



ESSENTIAL MATERIALS

• Ruler • Pencil • Stanley knife • Scissors • Electrical tape £1 or duct tape • Black plastic £1 • 12mm general-purpose braided elastic £1.50 • Magnifying glass £1 • Total cost £4.50

Optional • Velcro £1.75 • Reading glasses £1 • 13mm snap fasteners £1.50

Time taken:
1 hour

The reading glasses and magnifying glass can be bought from a pound shop. For the tape, elastic, fasteners and Velcro, try a hardware store



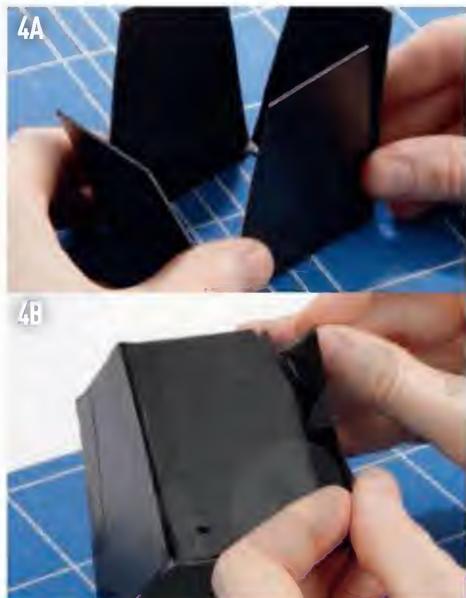
1 Start by measuring the dimensions of the LCD screen, but be sure to also measure a border around the edge. The 3in screen of the camera here measures 47x62mm, and I have added an extra 3mm to the height and width for the border. The total dimensions are therefore 53x68mm.



2 For the loupe unit I am using a value black plastic clipboard, but any thick plastic or Correx corrugated plastic is fine. Draw the inner 47x62mm measurements on the plastic sheet, and then the outer 53x68mm dimensions. Then from each side draw out a flap, at roughly 75mm in length (see 2A), with a slight angle inwards, because the viewing end will be smaller than the screen itself, although it needs to remain large enough to fit the magnifying glass. Check this by placing the glass up against the end of one of the flaps (2B).



4 Fold the flaps in to create the loupe (4A). Use the duct or electrical tape to fix the sides together, making sure the fix is secure (4B). To prevent light spill, ensure there are no gaps in between the sides. The loupe should now resemble a slanted box with two empty ends.



6A (Velcro)



6B (elastic)

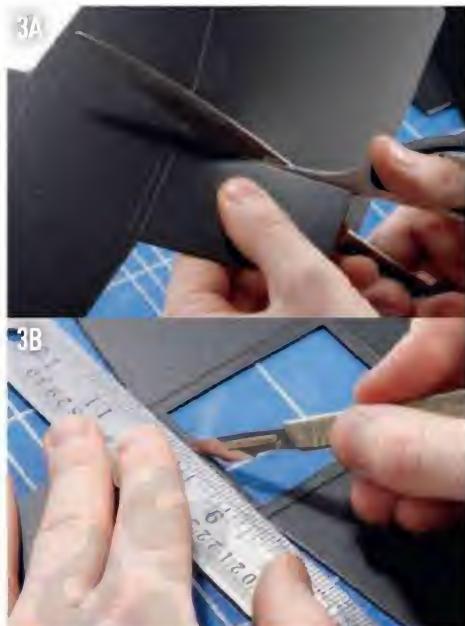


6 While holding the loupe up to the LCD screen is fine for use over short periods, attaching it properly to the screen is better. There are a couple of options here. One is to attach a Velcro strip to the rim on the LCD end of the loupe (6A). You will then need to cut a 3mm border of Velcro to go around the LCD on the camera itself. But while this is a very quick way of attaching the loupe, it does mean the Velcro is permanently fixed to the camera body. If selling on the camera is of interest, this may not be the best option.

Another simple, effective solution is to use elastic. On

both the top and underside flap of the LCD loupe nearest the camera body end, cut a small hole on the left and one on the right side (6B). Feed the elastic through this on one side. To ensure a tight fit, place the loupe up against the LCD screen, stretch the elastic around the camera body and feed it through the hole on the other side of the loupe, fixing it in place (6C). Now repeat this process for the opposite side. To be doubly secure, using a snap fastener on each hole for the elastic is ideal. This method does not mark the camera itself, and is quick to attach when needed.

3 Using the scissors, cut the lines for each flap (3A) and then, with a ruler as a guide, take the Stanley knife to cut out the LCD screen hole along the inner dimensions. Scour the pencil line of the outer dimension so the flaps fold more easily (3B), but make sure not to cut all the way through. Fold the flaps to ensure that they close up together. Check that it is the correct size by placing it over the LCD screen.



5 Fix the electrical tape onto one side of the magnifying glass (5A) and slide it through to around 15mm from the glass end of the loupe. Once the tape is fixed to the internal sides, tape the other side to secure the glass inside the loupe unit (5B). The LCD loupe itself is now complete, but it needs to be attached to the LCD screen.



6C



Final product



PROJECT 5 CAPTURING WATER DROPLETS AND SPLASHES

While the rest of the family sleep off their Christmas excesses, why not try your hand at a classic technical challenge? **Andrew Sydenham** leads you to the water's edge

BEAUTIFUL, timeless images of drops splashing onto the surface of a liquid to form myriad shapes and patterns are often considered to be achievable only by well-equipped studio photographers with an array of strobe lighting and sophisticated electronic triggers. However, with a little time and patience, anyone can capture the perfect water-droplet-in-motion picture using just a camera, a flashgun and some everyday items.

The joy of this project is that spectacular results can be achieved almost straightaway, but if you enjoy the process and the mood takes you, it can lead you on a voyage of discovery as you fine-tune your technique and venture into the world of macro and scientific photography. Diffusing the light is worth a try, and using backlighting through tracing paper combined with coloured gels lifts any picture to even higher levels. If you have a glass-sided aquarium or fish tank, try shooting through the glass with your lens set to manual focus, dropping coins and other small objects into the water and freezing the very different splash patterns that they create.



ESSENTIAL MATERIALS

- DSLR ● Flashgun ● Tripod
- Large glass mixing bowl
- Plastic sandwich/freezer bag or lid of a CD stack ● Coloured paper for experimentation ● Food-dye colouring ● Fishing line ● Pins and needles ● Craft knife

'With a little time and patience, anyone can capture the perfect water-droplet-in-motion picture using just a camera, a flashgun and some everyday items'



1 First, you need to find a bowl or dish to drip water into – 20–30cm in diameter is perfect as it enables you to avoid including the edges in your picture, and allows the maximum surface area of clear liquid for ripples and splashes.



2 Thread the fishing line through four equally spaced pinholes pushed through either a resealable freezer bag or CD stack lid and tie to create two loops. This is to hang the drip source symmetrically above your receiving bowl.



3 Suspend the drip reservoir above the bowl and pierce a hole in the bottom. Start with a small pin and progress to a larger diameter to achieve a rate of around one drip per second.



4 Position your camera in front of the bowl and set it to manual focus. Hold the blades of a pair of scissors at the point where the drops will hit the surface of the water, and focus on them to ensure the water splash will be in sharp focus.



5 Set your flashgun to manual and to the lowest power (1/16sec in this case), as this will be the shortest flash duration.



6 Take some test shots to find the best exposure, then set the shutter speed to the fastest that will synchronise with the flash. If you have an extension flash lead or remote triggering device, try positioning the flash off-camera for a different effect.



7 Coloured paper or card under the water bowl will provide impact and contrast, while adding a dye or food colouring to the reservoir will also create an interesting effect.



8 Capturing the perfect splash does take time and a certain amount of luck, but watching the rate of drops falling and predicting the best point should, with practice, yield results – a 10% success rate is about right.

PROJECT 7 TELL A STORY

You don't need to shoot video to tell a story, as a few simple images can make an everyday run-of-the-mill task look interesting. **Richard Sibley** explains how

THERE are some iconic sequences of images that tell stories, such as Robert Capa's D-Day photographs or the images of the Moon landings. These tell the story of passing seconds or hours of a momentous occasion and have become a snapshot of history. Yet while most of us will never have the opportunity to photograph such significant moments, we can still tell an interesting story.

As we were all taught in English lessons, a story must have a beginning, a middle and an end, which set up the tale, add a twist and then build up to a resolution. Perhaps start off by photographing the wider view, which will help to give your story a location and introduce the scene and key elements to the viewer. After this, you can concentrate on the details of the tale. Perhaps you could take a close-up or slightly abstract image to add interest and intrigue. Then, finally, make sure that there is some sort of conclusion to the series.

The images don't all have to be shot from the same angle or under the same lighting conditions, as you can mix up the style of photography. However, make sure that the images all have the same aesthetic

look – edit and process them in the same way so they look like a series.

As for the story itself, there are countless everyday tasks that make for interesting stories. Something as simple as taking off a pair of football boots after a match could be shot by photographing a symmetrical image of a pair of muddied legs in boots, then a close-up of the laces being untied, before a further shot of banging the mud off of the studs. Finally, finish with a shot of the boots thrown into a bag or in the boot of a car.

Alternatively, try documenting the purchase of a Christmas tree. Take a shot of the trees at the garden centre, followed by someone struggling to load the tree into a car or onto the roof, and then the bare tree in its stand before going in close to capture the lights and decorations. Preparing the Christmas dinner will make another interesting sequence that you will have the opportunity to document just once a year.

So don't think that all the best images that tell stories have to be grandiose or of historical value. Think about how you can make the most ordinary everyday tasks look visually interesting and create your own small photo story.

TOP TIPS

- Think about how to use angles and depth of field to make an interesting image from an everyday task
- Remember that a story has to have a beginning, a middle and an end
- Keep the story interesting and concise – try to shoot between three and six images
- Process each of the images in the same way so they look like a series



SIGMA

PHOTOGRAPH © ROGER REYNOLDS / WWW.PHOTOVENTURES.NET



**SIGMA
18-125^{mm}
F3.8-5.6
DC OS HSM**



**SIGMA
18-250^{mm}
F3.5-6.3
DC OS HSM**

For Sigma, Canon, Nikon, Sony and Pentax. Supplied with petal type lens hood.
Compatible with APS-C digital SLRs only.

Sigma Imaging (UK) Ltd, 13 Little Mundells, Welwyn Garden City, Hertfordshire, AL7 1EW | Telephone: 01707 329 999 | Email: sales@sigma-imaging-uk.com | Website: www.sigma-imaging-uk.com

Designed for digital SLR cameras with an APS-C size image sensor, these two lenses offer a high-ratio zoom in a compact and lightweight body.

Both lenses benefit from Sigma's original Optical Stabiliser function allowing the use of shutter speeds up to 4 stops slower than would otherwise be possible. Special Low Dispersion (SLD) glass elements and aspherical lens elements produce excellent image quality throughout the entire zoom range and the Super Multi Layer Coating helps reduce flare and ghosting. Both lenses incorporate Sigma's Hyper Sonic Motor (HSM) to ensure quiet and high-speed autofocus.

PHOTOGRAPHY COURSES

Improve your photography with the **SCHOOL OF PHOTOGRAPHIC IMAGING**. Enrol today, receive your student pack and start learning new skills!

- Courses to suit all levels of experience
- Half-price magazine subscriptions
- Receive detailed feedback from a professional tutor
- Huge savings on Adobe Photoshop CS5
- Subject-specific, bite-sized courses from only £75
- Split the monthly payment costs
- Study in your own time
- Dedicated student area and online forum



'Taking an SPI course will help you to improve your photography'

Damien Demolder, Editor, Amateur Photographer

DIPLOMA IN DIGITAL PHOTOGRAPHY

COURSE LEVEL INTERMEDIATE/ADVANCED

- Working with tones: Levels & Curves
- Contrast control
- Using white balance
- Black & white techniques, toning and staining
- Working with colour
- Retouching and sharpening
- Sizing, printing and storing



FOUNDATION IN DIGITAL IMAGING TECHNIQUES

COURSE LEVEL BEGINNER

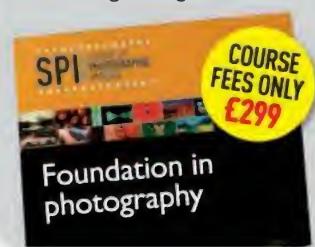
- Size and crop a digital image
- Adjust tones, correct colours and convert your images
- Use the selection tools to adjust your images
- Remove dust and scratches from precious photos
- Banish redeye for ever
- Sharpen your images
- Create an archive to safeguard valuable pictures



FOUNDATION IN PHOTOGRAPHY

COURSE LEVEL BEGINNER/INTERMEDIATE

- Winning composition
- Landscapes with impact
- Expert metering techniques
- Shooting striking portraits
- Mastering still-life
- Depth of field control
- Controlling flash
- Shooting wildlife and nature
- Using colour
- Sports and action shots
- Choosing the right lens



FOUNDATION IN DIGITAL PHOTOGRAPHY

COURSE LEVEL BEGINNER

- Viewpoint and composition
- How to use your camera's program modes
- All about lenses
- Sharpening your image
- Formatting, sizing and printing
- ISO, flash, exposure and white balance setting
- Basic image editing



TO ENROL ON A COURSE NOW VISIT

PLEASE QUOTE
REF: SPI01

WWW.SPI-PHOTOGRAPHY-COURSES.COM OR CALL **0203 148 4326**

GIFT VOUCHERS NOW AVAILABLE!



Ilford Harman Titan

Ilford's new **Harman Titan** offers reassuring quality to serious pinhole photographers. **Damien Demolder** tests the world's latest 5x4in camera

FOR MOST people, a hole is a gap through which air can pass, like an open window. Most holes are not supposed to be there, and we spend quite some time complaining about them, such as holes in the road that wreck our tyres, holes in Swiss cheese that don't fill us up and holes in the knees of school trousers that cost us money. Some holes do have a value – kids used to bother our long-suffering sweet shop owner for a bag of Polo mint holes – but in general we view holes with indifference and disdain. But a hole is not a hole is not a hole, and there are few more able to appreciate this fact than the pinhole photographer. To the pinholer, a hole is a very particular thing that has a known diameter, shape and space behind it. It's a gateway, not a fault, and a magical facet of science.

It is easy enough to make a pinhole of your own, as it is just that – a hole – and it is even reasonably easy, with some care and attention, to make a good one. But making a camera to mount it on that is easy to use,

reliable and convenient is another matter. And that is just what the Harman Titan aims to be.

TECHNICAL SPECIFICATION

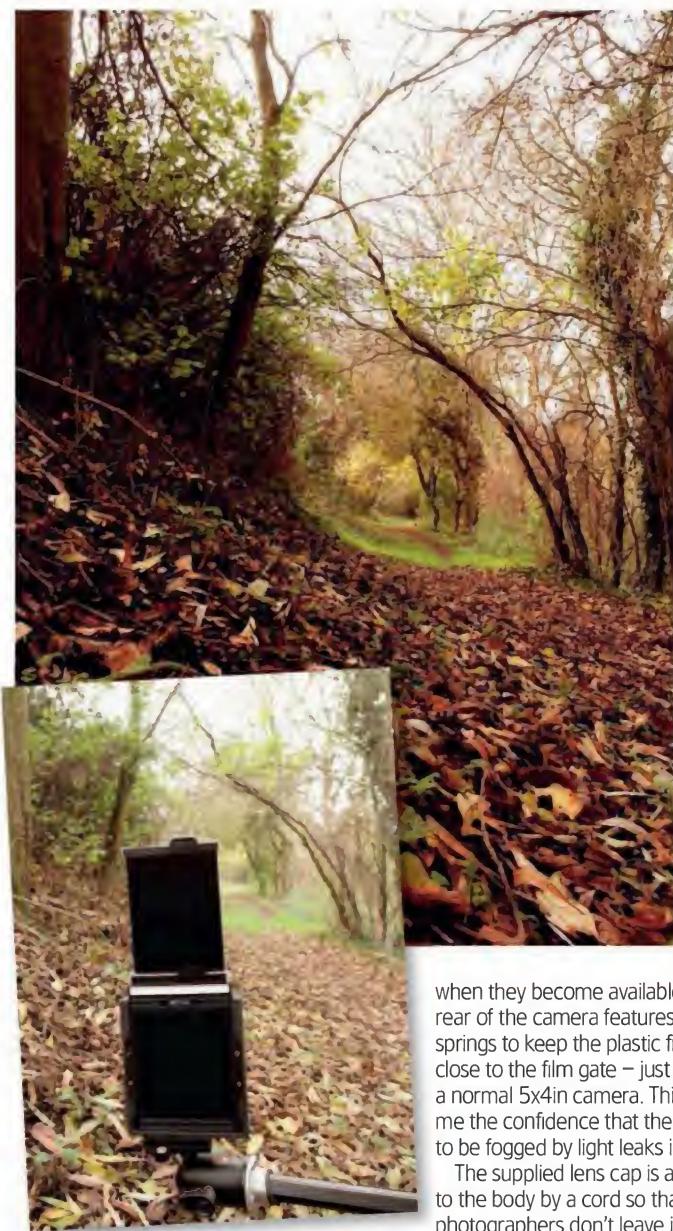
The Harman Titan has a formed ABS plastic body, fitted with two well-secured tripod mounts, dual bubble levels, interchangeable lens mount and double darkslide film holder for the type manufactured, most famously, by Fidelity. The lens-to-film distance is 72mm, which is essentially the focal length of the lens. The 0.35mm pinhole creates an aperture value of f/206 ($72/0.35=205.71$). A 72mm focal length on a 5x4in camera is a wideangle with an angle of view of 97° – about the same as a 20mm lens on a 35mm camera.

If you believe the standard formula for discovering the ideal pinhole diameter for any lens-to-film distance, this set-up seems to have it about right. According to the equation, optimal pinhole = square root of distance/25. So, for a focal length of 72mm (8.485) divided by 25 = 0.339mm. Ilford quotes its 72mm-focal-length pinhole as having a 0.35mm diameter, which is close enough.

The pinhole is created by chemical



A set of flat springs in the back of the Titan presses the film holder tight to the camera to prevent light leaks and fogging



etching which, Harman claims, delivers a cleaner and rounder hole than other methods. On inspection through my loupe, the hole is certainly very round and very clean.

IN USE

Pinhole cameras of a domestic design tend to be built for results rather than convenience – the end justifying the means. Here, though, we have a camera built for comfort and ease of use. The body is rugged and very nicely made. It is featherweight, but seems more than able to withstand plenty of use. Harman tells me the materials have been chosen with the consideration that these cameras will be bought by colleges and dropped by students.

Functional though it is, it does not mean there is no room for some nice touches. Buried bubble levels and tripod threads in the frame make the camera simple to mount for portraits and landscapes, while the Graflex/Titan-style sliding retainers will make switching pinhole cones a doddle –

when they become available, of course. The rear of the camera features a pair of flat springs to keep the plastic film holder held close to the film gate – just as is common in a normal 5x4in camera. This at least gave me the confidence that the film wasn't going to be fogged by light leaks in the structure.

The supplied lens cap is attached to the body by a cord so that forgetful photographers don't leave it in a field. This is a nice touch, but it does rather leave the cap swinging free during exposures to catch the wind like the spinnaker of a miniature racing yacht.

In dull weather, such as we are likely to experience at this time of year, combining an aperture of f/206 with a material that has an ISO rating of 3 (as the papers have) can lead to somewhat extended exposure times. My handheld lightmeter can manage ISO 3, but its smallest readout aperture is f/90. Fortunately, Ilford provides a neat converter, making it easy to discover the exposure time required. I found I was timing openings of between 8 and 20mins so often that the battery of my stopwatch ran out. If you are bracketing exposures, be aware there will be a lot of standing around, and that lighting conditions can dramatically alter in the course of a single exposure – it might even become dark!

Loading the supplied ISO 100 Delta film instead of paper makes a big difference, and reduces exposure times considerably. In dull conditions this is fine, but on a sunny day you might find your exposures become



Left: The Titan in action during an 8min exposure, and a digital camera version of the scene

Above: The scene shot on Multigrade photo paper

Below: Pre-flashing with a diffuser sheet attached

too short to accurately time by counting out loud. It pays, then, to consider the material you'll use according to the conditions and subject matter. Shooting people on paper is not going to be an option – unless they are sound asleep or in the next world.

THE RESULTS

One never expects great sharpness from a pinhole camera, and I'm not sure it is something that would be desirable anyway – there'd be no point in using a pinhole if you were looking for resolution. There is, however, a level of detail that must be attained, and the Harman Titan does that with ease. I found the pictures easily detailed enough and objects in the frame well defined. There is a

decent amount of vignetting that renders corners pretty dark, principally because the combination of focal length and pinhole size can't produce a usable image circle to completely cover the diagonal of the 5x4in film/paper. But I suppose this is something we should expect and make the most of. Importantly, I experienced zero fogging or threat of fogging throughout the test, which made a nice change.



PRE-FLASHING

The camera comes with both film and paper cut to 5x4in for shooting. Although film is going to deliver the better-quality results, it requires more careful handling so, print characteristics apart, it might suit those without a properly dark darkroom. I tend to process my 5x4in sheets in a Nova daylight tank and can load both film holders and developing tank in a changing bag, so, in fact, a darkroom isn't absolutely necessary – it just makes life easier.

Paper is great fun and is more straightforward if the intention is to scan the results rather than print through an enlarger, but if untreated it produces pictures with very high contrast. Many printers pre-flash their paper before it goes under the enlarger lens so that contrast levels can be controlled, and when shooting with paper some amount of pre-shooting exposure is highly recommended.

The idea of pre-flashing is that it introduces the paper to some light to get the emulsion active. The amount of light should be such that it does not produce a tone by itself, but it needs only a tiny bit more light to make the lightest grey. If you made a test strip, the correct amount of pre-flash would be the last exposure that still shows as white.

To pre-flash paper consistently, it is necessary to have some sort of set-up with a level of repeatability, which can be off-putting for the casual paper shooter. I wanted to devise a way to pre-expose the paper in-camera at the time of shooting, to make it all a bit more convenient and so there would be less preparation. To do this, I made a diffuser from a thin piece of white plastic sheeting that I could fix over the lens. This sheet reduced the amount of light passing by half. After doing some tests, I worked out that the paper needs roughly 30% of the exposure value before the actual exposure. This can remain consistent, as it will always be based on what is the 'right' exposure for the scene and thus the 'right' amount of light to make the paper produce the right density.

So, if I measure the light and determine that the right exposure time for the shot (at ISO 3) is 12mins (don't laugh – f/206 remember), I need a pre-exposure equal to 4mins. As the diffuser cuts the light in half, this becomes 8mins. I fit the diffuser, make the 8min exposure, remove the diffuser and make the 12min picture-taking exposure. It may be a bit long-winded, but it works.

With the Harman Titan this time can be reduced by removing the lens and fitting the diffuser over the mount aperture, which is about f/6.3. In bright light, ironically, this can deliver an exposure too short to count in your head, so I resorted to increasing the number of layers of diffuser to create a more manageable time. Some diffuser and a 10-stop ND does the job more quickly.

When exposures are already very long, this can seem a bit of a pain – and all a bit complicated – but once you are in the swing of things it works out well. It's a bit rough, but this is pinhole photography and we don't need technical perfection. 



CONCLUSION

PINHOLE photography is supposed to be fun, and if you want to take it seriously it should at least be enjoyable. When your camera comes apart during a shoot it isn't much of a laugh, and when you have to struggle to load and remove film/paper – or can only take three pictures without going back in the darkroom – pinholing can lose its charm. Although I've heard lots of comments that the Harman kit is expensive, it does offer a real camera that isn't about to fall to bits, which is convenient to use and which consequently will be used more often. And to work out the price of the camera, subtract the price of ten sheets of Delta 100, and 20 sheets of 5x4in paper – so maybe it's more like £125.

That the Harman Titan is a 5x4in camera makes it a bit more exciting to use, although the downside is that the required aperture creates such long exposures on paper that the over-50s will be able to work out how many pictures they still have time to take. Shooting on film is quicker, better 'quality' but less 'Polaroid-instant' than sliding the direct positive paper in a tray of developer.

Is it fun? Yes. Worth the effort? Yes. A serious camera? Yes, it's that too. And good value? I think so.

Ilford Photo, Ilford Way, Mobberley, Knutsford, Cheshire WA16 7JL. Tel: 01565 684 000. Website: www.ilfordphoto.com



YES! I would like to subscribe to Amateur Photographer

- 3 monthly Direct Debit, pay only £18.99 every 3 months
saving 42% off the full price of £33.15
- 2 year subscription (102 issues), pay only £154.99, save 41%
- 1 year subscription (51 issues), pay only £79.99, save 39%

Your Details:

Mr/Mrs/Ms/Miss: Forename:

Surname:

If you would like to receive emails from Amateur Photographer and IPC containing news, special offers, product and service information and, occasionally, take part in our magazine research via email, please include your email below.

Email:

Address:

Postcode:

Home Tel No.: (inc. area code)

If you would like to receive messages from Amateur Photographer and IPC containing news, special offers, product and service information and, occasionally, take part in our magazine research via your mobile, please include your mobile phone number below.

Mobile No.:

Year of Birth: [] [] []

I would like to send a gift to:

Please also fill out 'Your Details' above. To give more than one subscription, please supply address details on a separate sheet.

Mr/Mrs/Ms/Miss: Forename:

Surname:

Address:

Postcode:

If the person receiving the subscription is under 18, please add their year of birth here:

Year of Birth: [] [] []

Choose from 3 easy ways to pay:

1. Pay £18.99 every 3 months by Direct Debit (Complete the Direct Debit form below)
2. I enclose a cheque/postal order made payable to
IPC Media Ltd., for the amount of £ _____
3. Please debit £ _____ from my:
 Visa Visa Debit MasterCard Amex Maestro (UK only)

Card No: [] [] [] [] [] [] [] [] [] [] [] [] [] [] [] [] (Maestro only)

Expiry Date: [] []

Issue No./Start Date: [] []

Signature: [] Date: []

(I am over 18)

Instruction to your Bank or Building Society to pay by Direct Debit
For office use only. Originator's reference - 764 221



Name of Bank: []

Address: []

Postcode: []

Account Name: []

Sort Code: []

Account No: []

Please pay IPC Media Ltd. Direct Debits from the account detailed on this instruction subject to the safeguards assured by the Direct Debit Guarantee. I understand that this instruction may remain with IPC Media Ltd. and if so, details will be passed electronically to my Bank or Building Society.

Signature: [] Date: []

(I am over 18)

Offer only open to new subscribers. Final closing date for all orders is 1st February 2012. Orders purchased as a gift before the 8th December 2011 will start with the February 2012 issue published in January. All weekly titles will begin with the first available issue in January. All gift orders purchased after this date will begin with the next available issue. Orders purchased for yourself will start with the next available issue – please allow up to six weeks for delivery. 8 issues for annual orders. If you do not supply an email address your order will be acknowledged by email and you will be given the option to request a gift card alternatively or nothing. If you do not supply an email address you will be sent a physical gift card. All issues are delivered from the first subscription rate advertised in each title, include P&P and are correct at time of going to press. Credit/debit card charges will be taken in sterling. If the magazine ordered changes frequency per annum, we will honour the number of issues paid for, not the term of the subscription. Offer only available for delivery to UK addresses. For enquiries and overseas rates call +44 330 3330 233, or email ipcsubs@quadrentsub.co.uk. Amateur Photographer, published by IPC Media Ltd (IPC), will collect your personal information to process your order and to gain a better understanding of our readership. Amateur Photographer and IPC would like to contact you by post or telephone to promote and ask your opinion on our magazines and services. Please tick here if you prefer not to hear from us! IPC may occasionally pass your details to carefully selected organisations so that they can contact you by telephone or post with regards to promoting and researching their products and services. Please tick here if you prefer not to be contacted! IPC would like to email you with offers from carefully selected organisations and brands, promoting and researching products and services. If you want to receive these messages please tick here! *PRIZE DRAW: A full list of the prize draw terms and conditions is available at www.magazinesdirect.com/prizedraw2012. Booking dates – restrictions apply. Entrants must be over 18. No purchase necessary. Please tick here to enter prize draw only! The prize draw closes on 1st February 2012.

CODE: BRZ1

Give more Save more

Great savings when
you buy two or more
subscriptions.

Over 50 top titles
to choose from.



Visit: www.magazinesdirect.com
Or call: 0844 848 0848

* A subscription makes a thoughtful and lasting gift – there's a magazine for everyone!

* Why not treat yourself?

* Convenient delivery to you or your recipient

* Free gift card with every gift subscription received before 8th December*

Plus – Win a five night luxury holiday for two people to Fujairah worth £5,500.**

Le Méridien and Emirates Airline are giving you the chance to win a five night luxury holiday including flights to Dubai for two adults staying at the Le Méridien Al Aqah Beach Resort in Fujairah. You will be automatically entered into the prize draw on purchasing a subscription. For more information about this fantastic prize and for terms and conditions please visit www.magazinesdirect.com/prizedraw2012

Le MERIDIEN
AL AQAH BEACH RESORT
FUJAIRAH

Emirates



For more information about Le Méridien Al Aqah Beach Resort please visit www.lemeridien.com/fujairah or Emirates, please visit www.emirates.com/uk respectively

**✉ Complete the coupon
opposite and send to:**

**IPC Media Ltd, FREEPOST SEA 4394,
Haywards Heath, WEST SUSSEX, RH16 3BR
(NO STAMP NEEDED – UK ONLY)**

Follow us on twitter
@Magazinesdirect

Like us on facebook
facebook.com/magazinesdirect

Special Christmas Subscription Offer

The perfect Christmas gift for only £18.99



www.magazinesdirect.com/i2rz

0844 848 0848 quote code: BRZ1

Please have your payment details ready when you call. Open 7 days a week from 8am to 9pm (UK time) Overseas: +44 (0)330 3330 233

THE DIRECT DEBIT GUARANTEE: ● This Guarantee is offered by all banks and building societies that accept instructions to pay Direct Debits ● If there are any changes to the amount, date or frequency of your Direct Debit IPC Media Ltd. will notify you 10 working days in advance of your account being debited or as otherwise agreed. If you request IPC Media Ltd. to collect a payment, confirmation of the amount and date will be given to you at the time of the request. ● If an error is made in the payment of your Direct Debit, by IPC Media Ltd. or your bank or building society you are entitled to a full and immediate refund of the amount paid from your bank or building society – If you receive a refund you are not entitled to, you must pay it back when IPC Media Ltd. asks you to. ● You can cancel a Direct Debit at any time by simply contacting your bank or building society. Written confirmation may be required. Please also notify us.

Ask AP

Let the AP team answer your photographic queries

INTERCHANGEABLE LENSES FOR MICRO FOUR THIRDS

Q I am thinking of investing in a compact system camera, and have narrowed my choices down to the new Panasonic Lumix DMC-GX1 or Olympus's Pen E-P3. I like the Panasonic body more than the Olympus body, but I'm really interested in the new prime lenses from Olympus, especially the 12mm f/2 optic. Will Olympus lenses work on the Panasonic body? I know they are from different manufacturers, but isn't the micro four thirds system supposed to keep things constant? I've always placed an emphasis on lens quality with my other camera systems. **Daria Smith**

A Yes, you can use Olympus lenses from the micro four thirds system on Panasonic bodies, and vice versa. This is one of the key benefits of these manufacturers' systems, and it enables you to take advantage of some of the more exotic lenses available, like the excellent Olympus M.Zuiko Digital ED 12mm f/2 you mention. If you are into high-sharpness prime lenses, Panasonic's Leica-branded lenses are worth a look, particularly the Panasonic Leica DG Macro-Elmarit 45mm f/2.8 Asph Mega OIS (pictured), which offers amazing sharpness and 1:1 close focusing. You also have independent offerings from Zeiss and Voigtlander, which are very



highly regarded and should perform well with the Lumix GX1's 16-million-pixel resolution. **Ian Farrell**

DIGITAL SQUARE FORMAT

Q I have long been a fan of 2½in-square medium-format photography, and while I also take pictures on a digital camera, do you think any manufacturer will ever offer a square sensor in a digital camera? It seems an obvious progression to me as it would fit the image circle projected by the lens and no one would ever have to turn their cameras upright again – they could just crop to vertical afterwards, as one would with 120 film. What do you think? **Don Wiseman**

A I can see where you are coming from, Don, but to my knowledge no square-format digital sensors exist today. Hasselblad once produced a digital back with a square chip in the form of the CFV, but the newer version of this now provides a rectangular chip.

If you are a fan of square format, you could look at cameras that have alternative aspect ratios. Many allow 3:2, 4:3 and 1:1 and, even though they achieve it through cropping, resolutions are high enough these days to allow you the flexibility to throw away some pixels. Canon's 18-million-pixel EOS 600D springs to mind as a good example, as do many of the compact system cameras on the market, like the Olympus Pen E-PL3.

Ian Farrell

ADDING VIGNETTING

Q I like the current trend of adding a bit of vignetting to pictures, particularly to those shot in black & white. Apart from investing in a set of really bad lenses, what is the easiest way of doing this in Adobe Photoshop CS4?

Bob Atkinson

A This technique is a good way of drawing attention to what is in the middle of a picture, and a good device for stopping the viewer's eyes from falling off the edges of the frame. Vignetting doesn't suit everything, though, which is why it's best to use good lenses to get rid of it, and then add it back in when you need it.

There are a few ways of adding vignetting in Adobe Photoshop. Try drawing an elliptical selection around the frame with the Lasso tool, inverting this selection and feathering it heavily (at least 30–40 pixels) before applying a Curves or Levels adjustment to darken things slightly. Experiment with just how much darkening is needed.

For a slightly more automatic method, try the Lens Corrections tool built into Photoshop or Photoshop Elements. Instead of moving the slider to counteract darkening in the corners of the frame, move it the other way to introduce the effect instead. You won't have quite as much control as you have when adding the effect with the Lasso tool, but it's much easier and quicker.

Some plug-ins also have vignetting facilities, and applications like Adobe Lightroom feature a post-crop vignetting slider that takes into account any crop you put on the image first.

Ian Farrell

WARY OF WATER

Q I would like to take photographs while sailing using my Nikon D300, but am worried about water entering the camera body. Is the D300 weatherproofed and what does this mean exactly? I imagine the camera won't withstand submersion, but how wet can it get? Also, how will spray affect the camera? **Tim Derby**

A This is an often-pondered question, but one that we are unlikely to get a definitive answer to, I'm afraid.

Unlike waterproofing, in which cameras or camera housings are rated to a certain depth (say, 40m), weatherproofing is simply the application of rubber seals around those parts of a camera that might let in moisture or

f/AQ

How do I add a border to a picture?

Adding a border to a photograph is a great finishing touch. It helps define where the image begins and ends, and stops the viewer's eyes from wandering off out of the frame. Originally, showing the edges of the film rebate in a print was a trick that photojournalists used to demonstrate that their images were not cropped, and showed the whole scene. Today, such effects are used for aesthetic purposes,

FROM THE AP FORUM

Starting a darkroom

Holly asks My sister has asked for darkroom 'chemicals' for Christmas. She has been given a lot of old darkroom equipment and was told she should have everything she needs apart from the chemicals. I have a budget of around £20, so can I get what she needs? Can anyone recommend a starter kit, and should I buy black & white or colour chemicals? I have looked on a few websites, but I'm confused as to what she will need!

Fen replies Processing colour film is totally different to processing black & white film, not just in the types of chemicals involved but the enlarger is also different. I'm not sure if there is a complete set of chemicals you can buy for developing black & white film as it depends on what film and paper are being used and what results are required. A good place to start, though, is the Harman website (www.harmantechology.com) that has a range of Ilford film paper, chemicals and accessories.

Wheelu replies As colour is a lot more time and temperature critical than black & white, I would start with black & white. It might also be a good idea to practise loading a blank film into the tank before trying anything with images that have any value.

PeteRob replies Black & white is by far the best to start with, as you can, under a red safe light, see what you are doing and experience better the joy of seeing an image emerge. The chemicals you will need are film developer, film fixer, wash solution, paper developer, stop bath and paper fixer.

Taxor replies Your budget of £20 should be enough to buy the developer and fixer for black & white work. These are the two chemicals you definitely need. A stop bath is also a good idea and I would never process a film without it. However, a thorough rinse in water between dev and fix will suffice. Ilford chemicals are perhaps the most readily available, and of the liquid concentrates Ilfotec DD-X and LC29 developers are good all-rounders. If you go for powders, Ilford ID-11 is probably the best bet. Ilford Rapid Fix is a good choice for fixer. I think your problem may be one of availability rather than affordability.

The above suggestions are for black & white chemistry. Colour is a different process altogether and far less forgiving of any processing errors.

dust through normal use. Indeed, your Nikon D300 is not likely to withstand a dunking, but it should withstand a shower of rain or a splash from a puddle.

I'm guessing that the reason camera manufacturers are hesitant to go into more detail about how much rough treatment their products can take is that they don't want people trying it and then coming back to them when they have gone too far. That said, I recently saw a senior employee at Leica tip a pint glass of water over a £20,000 Leica S2

and to lend an air of retro style to a print.

Borders come in many styles and shapes, from the simple to the extravagant. The most simple is a straightforward black keyline, and this can be applied in Adobe Photoshop or Lightroom very quickly. Select the whole picture (Select>All) and choose Edit>Stroke. Select black as the colour, a pixel width of about 5 pixels and make sure the Inside option is ticked.

For a more rough-looking border you can try drawing rectangles on paper with a broad marker pen and scanning this with a flatbed scanner. Alternatively, try the same trick with an old negative, which can be 35mm, 120 or 5x4in sheet film. Adjust the image so the border is black and the inside of the frame is pure white – a Levels adjustment is good for this. Then position the frame over the top of your image as a

medium-format camera as a demonstration of its weather-sealing properties. After a wipe down, it was fine and worked perfectly.

I'm not sure what sort of sailing you do, but I would offer a note of caution regarding salt water. This can corrode parts of your DSLR if you're not careful, so I'd avoid getting the camera wet where possible. Always wipe down your D300 after use, and investigate some protective cladding, such as Camera Armor (www.cameraarmor.com) or an Aquapac (www.aquapac.net). **Ian Farrell**

new layer, and change the blending mode to Darken to let the image shine through the white portion. The black borders will stay in place.

You can build up your own library of borders, comprising different film rebates and sketched shapes. Just save the scans as PSD files in a safe place on your hard drive.

If all this sounds like a bit too much hard work, there are plug-ins that apply borders more automatically. PhotoFrame 4.6 from onOne Software costs \$99.95 (around £64) from www.ononesoftware.com, with a free cut-down version of the software also available from the same address. Silver Efex Pro (€199.95/£172) and Color Efex Pro (€99.95/£86) from Nik software (www.niksoftware.com) also produce great effects.

Ian Farrell

In next week's AP

On sale Tuesday 3 January

WINDOW-LIGHT PORTRAITS

NEW SERIES



TECHNIQUE

ON TEST

NIKON 1 J1

Nikon's entry-level compact system camera has fewer frills but the same fast shooting functions as the V1. **Mat Gallagher** discovers if it is actually better value



IMAGE STORAGE

FUTURE PROOFING AND STORAGE

Mat Gallagher looks at the best methods to ensure that your images are still accessible in years to come and the different methods of storing them

PHOTOGRAPHS GALLERY

PUTTING ON A SHOW

We look at the new area dedicated to photography at London's V&A Museum



AP RETOUCHER'S GUIDE

Want great-looking images? We explain the techniques and tools to use in our new series



TECHNIQUE

amateur
Photographer

Test Reports



Do you want to know just how good your camera really is?

Amateur Photographer offers the most thorough and respected photography reviews for camera equipment in the industry. There are nearly 10,000 different *Amateur Photographer* reviews available on cameras, lenses and accessories offering all kinds of useful photography advice.

To purchase any of the reviews on current or historic cameras featured in *Amateur Photographer*, visit:

www.testreports.co.uk/photography/ap

NEW

CAMERA MANUALS

Many camera manuals are now only supplied on disc by the manufacturer. If you are not happy reading the manual on-screen, it will be both costly and inconvenient to print a copy. OTC Ltd, with the latest hi-tech equipment, produces bound reprints of most camera manuals in a truly pocket-sized form.

For more information, visit:
www.testreports.co.uk/photography/ap



COMPILATIONS

For really great value, buy our new compilations of reviews. These offer about 50 different related reviews for the price of only three individual reviews!

NEW COMPILATIONS AT ONLY £9 EACH

CURRENT DIGITAL SLRS 42 reviews, 235 pages
CURRENT DIGITAL COMPACT CAMERAS 81 reviews, 246 pages

LENS TESTS SINCE 2002 46 reviews, 195 pages

NEW COMPILATIONS AT ONLY £15 EACH

LENS TESTS SINCE 1998 101 reviews, 306 pages

VISIT OUR WEBSITE

www.testreports.co.uk/photography/ap

See which tests are available and download many immediately. Tests not downloadable are despatched within 24 hours. All tests cost £3 each.
(AP OFFER) OTC LTD, PO BOX 370, KIDLINGTON OX5 9DL



AP's ideal camera 2012

As we look to the photographic year ahead, we consider what our ideal camera might look like, and how close manufacturers could be to making our dreams a reality

IN THE Amateur Photographer technical department, we see dozens of new cameras every year. Each model brings new features that make it faster or in some way better than the previous version. While some of these features cause us to stand up and take notice, there are many that seem to be just going through the motions. We look forward to seeing a camera that really improves the quality of the image, or which offers a real benefit to the user, but sometimes features seem to be added just for the sake of it and, apart from looking impressive in the blurb,

have little effect on how we use the camera or what we get out of it.

We hope that 2012 will bring a truly stunning camera, but rather than just predicting what form we think new models might take, we're letting our imaginations run wild by concocting our ideal camera. By choosing the ultimate model, we may opt for unachievable specifications that will respond to our every whim. Therefore, we have limited our suggestions (mostly) to a specification that, although currently beyond what is on offer, would not be impossible to

see on the shelves next year. To build our new camera, we have taken into account some of the functions and features that have appeared on the cameras we have tested over the past year and used some of the best elements. However, where we feel there is practical room for improvement, we have said so.

In designing this camera we also asked the AP forum users for suggestions, and have listed some alternative features on page 80, along with a few of the more imaginative designs. It will be interesting to look back at this in a year's time to see if any new model in 2012 has come close to meeting our ideal camera, so let's hope that the research and development teams take note of our suggestions when they embark on their next projects.

The wishlist

Our dream camera should be a jack of all trades, and master of them too. Here are the features we think are essential to a perfect photographic experience in 2012

ISO

The scope of high-sensitivity shooting means that flash can now be avoided in most situations, and with its small, discreet body, our camera would warrant the ability to shoot at high ISO values. For high-quality images, we should expect this camera to be able to shoot at ISO 12,800 with minimal noise and perhaps offer a top limit of ISO 102,400. Lower ISO values down to ISO 3 would be just as helpful and would avoid the need for costly ND filters when using slower shutter speeds.

MEMORY

Although CompactFlash memory is still preferred by many, due to the smaller size of the cards we have come to accept SD cards. With prices and speeds now matching CF in most cases, we are willing to admit that SD would be the best option here. However, providing a twin slot would mean plenty of storage inside the camera, and would avoid the need to swap cards mid-shoot.

PROCESSOR

The processor is the heart of a digital camera, so top performance requires a state-of-the-art unit. Dual-core models are now the preferred type for handling high-resolution data at speed. The important factors are noise reduction, AF, write speeds, burst shooting and start-up time.

To avoid missing a shot, start-up time should be almost instant and data cleared from the buffer to allow the photographer to carry on shooting, rather than having the camera locked down for precious seconds between shots. Fast burst rates sound impressive, but perhaps more important is the length of the burst – a 50-shot burst at 10fps is preferable to a 10-shot burst at 50fps.

LENS MOUNT

LENSES

As a smaller-bodied camera, there could be the possibility of creating some new lenses to suit it. Although Pentax has a range of pancake lenses, Nikon and Canon currently do not. A series of slim prime lenses, or even a collapsible zoom, would therefore make an ideal kit lens for sale with this model.

SENSOR

Despite the progress made in sensor design, and the advances shown by four thirds and smaller units, the full-frame 35mm sensor still rules the roost. For both detail and dynamic range, larger photosites and greater surface area cannot be beaten.

Canon's latest EOS-1DX is set to feature a new and improved 18-million-pixel, full-frame unit, while there have been rumours of up to 36-million-pixel versions in the pipeline from Sony and Nikon. The 21.1-million-pixel unit found in the Canon EOS 5D Mark II is more than enough resolution for our needs, though, and if combined with the latest gapless photosite design, it should allow for even better low-light performance. And while Foveon and Fujifilm's EXR sensor designs have proved clever, we would stick to the classic Bayer pattern, or perhaps a more random arrangement – like film.

A sensor-based image-stabilisation system would be preferable, not only to keep the size of future lenses to a minimum but also to provide stabilisation on older optics.



FLASH

In order to keep their size relatively small, many CSCs don't have a built-in flash unit. Instead, they accept small hotshoe flashguns. As our camera will have a built-in viewfinder and a high ISO range, the need for flash should be limited, so a hotshoe unit could be an option. Having a proper hotshoe for attaching larger devices is important, as our camera should be flexible for many types of photography. Wireless flash should also be available, controlled from the camera. Rather than simply infrared (direct-line-of-sight) wireless control from an on-camera flash, as is used by all current cameras, we would also like to see the radio frequency wireless control used by devices such as Quantum and PocketWizard. A PC sync socket should also feature for triggering.



VIEWFINDER

Being a rangefinder design, we expect that an optical TTL viewfinder is not going to be practical, but rather than simply relying on either an EVF or optical window, an improved version of the hybrid viewfinder seen on the Fujifilm FinePix X100 would be desirable. The optical view should offer a 100% field of view with zooming magnification to match the lens. There should also be the ability to project exposure information and even a histogram onto the display. When switched across to the electronic view, it should use a resolution at least double that of the latest Sony EVF devices, with no black-out during capture.

BODY DESIGN

The rangefinder design is very much back in fashion, if it ever left. Although the SLR has long been the pinnacle for digital cameras, the squarer body shape and more compact form of a rangefinder is more practical for everyday use. Compact system cameras have started to move away from the SLR form to a more compact rangefinder design and, following the much-revered Leica M9, Fujifilm's FinePix X100 and X10 designs are the most appealing we have seen this year. We'd like styling to remain classic rather than ultra-modern, with practical dials and controls giving the camera an almost manual feel. It should be sleek but not too showy, as we feel the camera should be appreciated by other photographers but remain discreet.

CONSTRUCTION

The latest plastic constructions are certainly strong and have served to reduce the weight of bulkier models, but as a relatively small device our camera will benefit from a little extra weight and therefore a metal body is preferable. Both top and bottom panels should be solid, while light plastic should be avoided for any tactile areas to ensure a classic and premium camera feel. The body should be weatherproofed with seals to prevent moisture and dust entering the body.

LCD

While physical screen sizes appear to have reached a natural limit for the current size of cameras, their resolution and functions continue to improve. A resolution of over 1 million dots is fast becoming the new standard and we should therefore expect our camera's screen to have nothing less. Touchscreen technology has brought about more than just on-screen menu access, with touch focusing proving quicker for AF point selection than using a joystick or dial. A vari-angle bracket means that the camera can be used from a multitude of angles, whether it's waist-level, above your head or in front of the lens. Both these technologies are improving the options for the photographer and would be a benefit on our camera.

AUTOFOCUS

Autofocus is an integral part of modern photography and is therefore necessary for any modern camera. With a rangefinder form, a separate phase-detection module becomes more difficult, so on-sensor focusing is preferable. Although contrast-detection technology has improved vastly over the past two years, the on-sensor phase-detection system used by Nikon in its J1 and V1 models is the most appealing. The larger sensor would need its own processor to run it and would require extremely fast read speeds from our full-frame unit. However, this would give the greatest flexibility and speed.

CONNECTIVITY

No longer the reserve of laptop computers – now phones, e-readers and even some compacts have the technology to connect to a Wi-Fi internet hotspot to download/upload files in an instant. The ability to share images via social networking sites and email is one of the reasons why so many people use camera phones ahead of a more traditional model. By integrating Wi-Fi and 3G with a SIM card in-camera, it would allow instant uploading of a low-resolution image to a Flickr site or, once at home, the quick download of files to a computer without needing to connect the camera or remove the memory card. It could also lead to the development of apps that can control the camera remotely using a smart phone, tablet or computer. And GPS is becoming increasingly common, allowing geotag information to be saved with the image for reference. It is a handy feature we would like to see on our camera.

And finally...

There are too many features on our wishlist to include every last one, but below are some of the other facets we would like to see

THE ABSENCE of a moving mirror means that the real shutter sound is fairly quiet. We feel the shutter sound on the Leica M9 adds to the experience, and therefore we

feel our camera should have a sound menu, with recordings of classics from the Zenit to the Mamiya RB67, or even the ability to record our own.

In-camera editing is now common,

but raw adjustments before converting to JPEG for output are often limited. Our camera, therefore, should offer exposure, white balance, highlights, fill light, shadow and sharpening options for raw. There should also be the ability to rate and tag images, to save time later in editing software. Lens correction should be made available for JPEG images, with profiles created for known lenses and custom settings

able to be saved for individual lenses.

Battery life needs to be able to provide a full day's shooting on one charge, providing around 600-800 shots under reasonable use. A multi-exposure or time-lapse setting would provide interval timer options and image blending with previews on screen. As an integral part of digital shooting, HD video should also feature.

DIGITAL FILM

Something that continues to be popular among many *Amateur Photographer* readers would be the ability to use a prized film camera in a digital fashion, in a similar way to the digital backs developed for medium-format models. The notion of a digital film that would fit in place of the spool has been discussed many times, trialled and even hoaxed, and although the idea was dismissed as too expensive, with advances in camera design it could now be feasible. Cameras using 110 film would be easiest to cater for, as the compartments are of a more standard size. However, a 135 film adapter would be the most popular. There is potentially a huge demand for digital film, but it is not in many companies' interest to encourage users to shoot with their old film cameras rather than buy a new digital model.



CLASSIC DIGITAL

A more feasible solution for manufacturers is to produce a digital version of a classic camera. The Leica M9 is perhaps the closest example of this, and despite its price it has been hugely popular. Surely a digital version of the classic Olympus OM-1, Canon A1 or Nikon F would find a demand among enthusiasts. Operation could remain as manual as the originals, with just a larger battery, a sensor, a rear LCD and a memory-card slot added. The number of sales might not be in the same league as the modern-looking cameras, but the price could be made higher to make it worthwhile producing them.



PRICE

The price of a camera can define its audience as much as its features, but this should be a camera for the people and affordable for most photographers. Given the features we require it is unlikely to be cheap, but the high volume sales of such a potentially popular model would help to ensure the demand to drive costs down. We feel a body-only price of around £500 would suit.

LIGHT-FIELD CAMERA

The Lytro camera system is unique in that it leaves focusing to be defined after the image is captured that can be altered at the click of a mouse. The cameras are very different in their design and carry little information about how large the images are, but they seem to produce JPEG images of just 1.2 million pixels. This is interesting technology that has the potential to transform how we take pictures. A 3D version is due out next year.

ADVANCED WATERPROOF COMPACT

Waterproof and shockproof compact cameras now look much like ordinary compacts, yet their controls and functions are mostly limited to point-and-shoot operation. It would be nice to see an advanced and slightly larger compact with the same freeze-proof, waterproof and shockproof design for the more creative user.



VOICE RECOGNITION

Controlling a camera by voice might sound like a strange concept, but with both telephones and computers now accepting voice commands for basic operations, why not cameras? It would certainly save a lot of digging around in the menus if all you had to say was, 'Camera, aperture priority, f/4, ISO 400, sunny white balance,' and everything is done.

SECURITY LOCK AND TRACKING

Losing your camera or having it stolen is a constant fear, especially if you have a valuable model (be it cost or sentiment). With GPS for geotagging now common, it must be possible to trace the signal to locate the camera should it get lost. Also, the option for a basic security code, applied on start-up, could prevent others using it.





GHA



GH1



GH2



GH3

Effortless manoeuvrability

The new, affordable range of gimbal heads from Benro are ideal for long distance, sports and wildlife photography.

Manufactured from magnesium alloy, they allow the user to manipulate heavy lenses comfortably and easily while the quick locking system provides great stability.

As well as exceptional balance and manoeuvrability, Benro gimbal heads also offer incredible value for money - starting from just £220

Visit www.kenro.co.uk to view the full range and find out more.

GH2



BENRO

PROFESSIONAL STANDARDS : EXCEPTIONAL VALUE



Supplying the photographic industry for over 35 years

Kenro Ltd, Greenbridge Road, Swindon, SN3 3LH

t: 01793 615836 f: 01793 530108 e: sales@kenro.co.uk

www.kenro.co.uk

DAYLIGHT STUDIO LIGHTING SYSTEM

MADE IN
THE UK BY

PATERSON®
www.patersonphotographic.com

LIGHTING
TRIPODS
DARKROOM



A great choice
of Kits from

£318

OFFERING GREAT CONTROL OF LIGHTING EFFECTS WITH ITS ACCESSORY RANGE

Simple to use. Just switch on and immediately see the lighting effect. Get the correct exposure by using your own camera metering system. Seamlessly mix with natural daylight.

Tungsten Light kits also available

NOW WITH
MORE POWERFUL
135 WATT LAMPS



BENBO

ONE OF THE WORLDS
MOST VERSATILE
TRIPODS

5 MODELS
AVAILABLE

PATERSON® DARKROOM
Simply the Largest &
Best Range of Darkroom
Equipment.



DARKROOM KITS



PATERSON LIGHTING
DARKROOM EQUIPMENT
A BENBO TRIPODS ARE
DESIGNED & BUILT IN
ENGLAND

Main Dealers:

AG Photographic, Bob Rigby, Mr Cad, Camera Base, Canterbury Cameras,
City Photographic, Dale Photographic, First Call Photographic, Fotosense, Just Studio Gear,
Keyphoto, Morris Photographic, Red Box Cameras, Richard Frankfurt, Sheffield Photographic,
Silverprint, Speed Graphic, Walters Photo Video, Warehouse Express.

Marketplace

Dealer and Classified Guide

To advertise please call 020 3148 2516 Fax 020 3148 8155 e-mail dave_stone@ipcmedia.com

Index to advertisers

Ace Cameras	109
Cameraworld.....	100-101
Campkins Camera Centre Ltd.....	108
Camtech.....	83
Canon (UK) Ltd	Cover:ii,11
Cash4cameras	108
City Photographic.....	106
Clifton Cameras.....	4
Collectable Cameras.....	105
EISA.....	84
Ffordes Photographic Ltd.....	102-103
Fotosense.....	56

Fujifilm (UK) Ltd.....	Covers:iv	Olympus Imaging & Audio Ltd.....	54-55
Grays of Westminster.....	18-19, 109	Park Cameras Ltd.....	85-89, Cover: iii
Interfit Photographic Ltd.....	20	Paterson Photographic.....	81
Kenro Ltd.....	81	Picstop	105
London Camera Exchange Group.....	33	Polaroid.....	34,56
London Camera Exchange (Soton)	44	Portrait Professional 10.....	31
London Camera Exchange (Bristol)	82	Premier Ink & Photographic	98-99
London Camera Exchange (Manchester).....	109	Royal Academy of Arts	31
Manfrotto Distribution Ltd.....	26	Royal Photographic Society	56
Mathers of Lancashire	104	Sigma Imaging UK Ltd.....	67
Mifsud Photographic	94-97	SRS Ltd.....	107
Morco Ltd	108	T4 Cameras	107
Morris Photographic Centre.....	106	Warehouse Express.....	53, 90-93

Classified 110-113



londoncameraexchange

Nikon Cameras this Christmas

Nikon 1 J1
c/w 10-30 Lens
• 60 fps
• Full HD movie
• Still recording
ONLY £449.99

Nikon 1 J1 TWIN KIT
c/w 10-30 & 30-110 Zoom Lens
ONLY £549.99
(after £50 Instant Nikon In-store voucher valid till 31/12/2011)

Nikon 1 V1
TWIN KIT
c/w 10-30 &
30-110 Zoom Lens
• 60 fps
• Full HD movie
• Built in viewfinder
ONLY £899.99

Nikon D5100
c/w 18-55 VR Lens
• 16 Mega Pixel
• Live View
• Full HD movie
NOW ONLY £649.99

LATEST USED EQUIPMENT... Phone us for part exchange price

PENTAX Q + 8.5MM	£399.99
CANON 1100D BODY	£299.99
CANON REBEL XT(350D) + 18-55MM	£199.99
CANON 500D BODY	£379.99
SIGMA 2X APO TELECONVERTER CAF	£119.99
NIKON D70 BODY	£169.99
SONY ALPHA 100 + 18-55MM	£249.99
NIKON 80-400MM VR	£799.99
PANASONIC LUMIX FZ100	£289.99
PANASONIC LUMIX GF2 +14-45MM	£299.99
SONY NEX 16MM F2.8	£129.99
CANON 15-85mm IS USM	£449.00 4*
CANON 24-105mm f/4 L	£649.00 5*
SIGMA 50-500mm OS HSM Canon Fit	£499.00 4*
NIKON D5100 + 18-55mm Lens	£569.00 5*
NIKON 24-85MM F/2.8-4D	£299.00 5*
YASHICA-MAT 124G TLR 120 Film Camera	£99.00 5*
RICOH GR1s 35mm Film Compact	£99.00 3*
CARL ZEISS 35-70mm for Contax G2	£399.00 5*
PANASONIC GF2 Body (Ex-Demo)	£219.00 5*
OLYMPUS 17mm f/2.8 M4/3 Lens	£129.00 5*
CANON EOS 350D + 18-55MM LENS	£278.99
CANON EOS 1D MK. 3 BODY	£1699.99
CANON 20D 18-55MM IS LENS	£299.99
MAMIYA RB67 pro + 90mm f3.8 + 120 back	£499.99
NIKON 70-300MM F4-5.6 VR LENS	£369.00
NIKON D80 + 18-55mm VR lens	£359.00
NIKON D90 + 18-70mm lens	£629.99
NIKON 70-300mm f4-5.6G	£99.00
OLYMPUS EP-1 + 14-42mm lens	£279.99
OLYMPUS EP-1 + 17mm f2.8 & FV-1 viewfinder	£399.99
OLYMPUS EPL-2 + 14-42mm lens, (red body)	£329.99
OLYMPUS FL-14 flashgun for PEN	£99.99
PENTAX ist DL body	£150.00
CANON 40D body	£399.99
SWAROVSKI 8.5x42 EL binoculars	£1049.00
SIGMA 12-24mm f4.5-5.6 for Nikon	£499.99
LEICA Ultravid 8x42 HD Binoculars	£1149.99
LEICA 8x32 BA Binoculars	£499.99
TAMRON 90mm f2.8 macro lens for Nikon	£299.00
SWAROVSKI 10x32 EL binoculars	£999.99

NIKON PREMIER DEALER
53 The Horsefair, Broadmead, Bristol
NEXT TO DEBENHAMS 01179 276 185

LEICA SPECIALIST DEALER
3 Alliance House, Baldwin St, Bristol
OPPOSITE THE HIPPODROME 01179 291 935

NIKON PROFESSIONAL DEALER
13 Cheap Street, Bath
NEXT TO THE ABBEY 01225 462 234

82 | www.amateurphotographer.co.uk | 24 December - 31 December 2011

subscribe 0845 676 7778

Condition description 1*-5*

IT WON'T GET BETTER THAN THIS...



EISA is the unique association of 50 special interest magazines in audio, home theater, in-car electronics, mobile electronics, photo and video, from 19 European countries.

Every year the EISA jury rewards the best products available in Europe with the EISA Award. The quality of the winners is undeniable, having been independently reviewed in our member magazines and voted for, collectively, by its 50+ expert editors. All EISA winners may use the official EISA logo - it's your assurance of outstanding product quality.

HOME OF AMBITION

www.eisa.eu



PARK Cameras



Visit our website - updated daily
www.ParkCameras.com/AP
 or phone us Monday - Sunday
01444 23 70 60



As a Canon EOS Professional Centre, Park Cameras is designed to give you the very best photographic retail experience.

EOS-1D X



- Body SRP TBC
- Lens sold separately
- 18.1 MP full frame CMOS sensor
- Up to 12fps plus 14fps High speed mode
- 100-51200 ISO, up to H:204800
- 61 point AF system
- 100,000 pixel RGB AE metering
- Full HD 1080p EOS movie
- Dual "DIGIC 5+" processors
- Clear View II 3.2" 1,040k LCD
- Ethernet port

PERFORMANCE REDEFINED

Due March 2012
Pre-order now to receive one of the first cameras in the UK!
 See website for details



Canon EOS 1100D



- 12 Megapixel CMOS sensor
- On screen Feature Guide
- Creative Auto and Basic +
- HD Video capture
- Compact & Lightweight

EOS 1100D Body Only £309.00

EOS 1100D + 18-55 IS II £394.99

Canon EOS 550D



- 18 Megapixel CMOS sensor
- Up to 3.7fps shooting
- Full HD movies
- ISO 100-6400, H:12800
- 3.0" LCD Screen

EOS 550D Body Only £440.00*

EOS 550D + 18-55 IS II £529.99*

*Prices shown include £40 cashback from Canon if bought between 03.11.11 & 25.01.2012

Canon EOS 7D



- 18 Megapixel CMOS sensor
- Up to 8fps shooting
- Full HD movies
- Magnesium alloy body
- 3.0" Clear View II LCD

EOS 7D Body Only £1,099.99

EOS 7D + 18-55 IS £1,679.98

For money saving deals with filters & hoods, visit our website.

Canon EOS 60D



- 18 Megapixel CMOS sensor
- Advanced creative features
- Full HD movies
- ISO 100-6400, H:12800
- 3.0" Vari-angle LCD Screen

Canon EOS 7D



- 18 Megapixel CMOS sensor
- Up to 8fps shooting
- Full HD movies
- Magnesium alloy body
- 3.0" Clear View II LCD

EOS 7D Body Only £1,099.99

EOS 7D + 18-55 IS £1,679.98

*Purchase an EOS 60D, 7D or 5D Mk II between 01/11/11 and the 28/02/12 to claim up to £320 cashback on selected Canon lenses. See web for further details.

Canon Lenses

Our most popular Canon lenses, at LOW PRICES!

EF 70-200mm f/2.8 L IS USM II
Only £1,799.99
 SRP £2,799.99
 Save £1,000

EF 24-105mm f/4.0 L IS USM
Only £779.99
 SRP £1,409.99
 Save £630.00

EF 50mm f/1.8 II
Only £88.99
 SRP £129.99
 Save £41.00

14mm f/2.8L II USM	£1,899.00	300mm f/2.8L USM II	£5,574.00	EF-S 18-135mm IS (Unboxed)	£239.99
20mm f/2.8 USM	£408.99	300mm f/4.0L USM IS	£1,179.99	EF-S 18-200mm f/3.5-5.6 IS	£409.00
24mm f/1.4L Mk II USM	£1,329.00	400mm f/2.8L USM IS II	£8,869.00	24-70mm f/2.8L USM	£959.99
24mm f/2.8	£371.99	400mm f/4.0 DO L USM IS	£5,379.99	24-105mm f/4.0L USM IS	£918.99
28mm f/1.8 USM	£388.99	400mm f/5.6L USM IS	£1,099.99	24-105mm IS (White Box)	£779.99
28mm f/2.8	£165.99	500mm f/4.0L USM IS II	£8,489.00	28-135mm f/3.5-5.6 USM IS	£374.00
35mm f/1.4L USM	£1,158.99	600mm f/4.0L USM IS II	£10,999.00	28-300mm f/3.5-5.6L USM IS	£2,184.99
35mm f/2.0	£219.99	800mm f/5.6L USM IS	£6,999.00	EF-S 55-250mm f/4-5.6 IS	£159.99
50mm f/1.2 L USM	£1,269.00	TSE 17mm f/4.0L	£1,849.99	EF-S 55-250mm f/4-5.6 IS II	£208.99
50mm f/1.4 USM	£299.99	TSE 24mm f/4.0L	£1,699.99	EF-S 200mm f/2.8L IS USM	£999.00
50mm f/1.8 II	£88.99	TSE 45mm f/2.8	£1,118.99	200-200mm f/4.0L USM	£929.99
50mm f/2.5 Macro	£234.99	TSE 90mm f/2.8	£1,118.99	200-200mm f/4.0L USM	£979.00
EF-S 60mm f/2.8 Macro	£364.99	8-15mm f/4L Fisheye USM	£1,149.00	200-400mm f/4.0-5.6 IS USM	£497.00
MP-E 65mm f/2.8	£849.99	EF-S 10-22mm f/3.5-4.5 USM	£642.99	100-400mm f/4.0-5.6 IS USM	£399.99
85mm f/1.2L II USM	£1,759.00	EF-S 15-85mm IS 5-6.3 IS	£579.99	100-300mm f/4.0-5.6 IS USM	£1,092.00
85mm f/1.8 USM	£311.99	EF-S 15-85mm IS (Unboxed)	£519.99	100-300mm f/4.0-5.6 IS USM	£1,139.99
100mm f/2 USM	£380.99	16-35mm f/2.8L II USM	£1,149.00	100-400mm f/4.0-5.6 IS USM	£1,199.99
100mm f/2.8 Macro	£429.00	17-40mm f/4.0L USM	£614.00	100-300mm f/4.0-5.6 IS USM	£2,419.99
100mm f/2.8 Macro IS USM	£718.99	EF-S 17-55mm f/2.8 IS USM	£789.00	100-400mm f/4.0-5.6 IS USM	£1,239.99
135mm f/2.0L USM	£899.99	EF-S 17-55mm f/4.0-5.6 IS USM	£349.99	200-400mm f/4.0L USM IS	TBC
135mm f/2.8 Soft Focus	£352.99	EF-S 17-85mm IS (Unboxed)	£1,149.00	10x III Extender	£454.99
180mm f/3.5L USM Macro	£1,258.99	EF-S 18-55mm IS II (boxed)	£100.00	2x III Extender	£454.99
200mm f/2.0L IS USM	£4,939.99	EF-S 18-55mm IS II (unboxed)	£139.99		
200mm f/2.8L USM/2	£639.99	EF-S 18-135mm f/3.5-5.6 IS	£294.99		

See the range of Canon Camcorders and Printers by visiting us instore or online at ParkCameras.com/AP



EOS 5D Mark II

EXTEND THE BOUNDARIES OF YOUR PHOTOGRAPHY.



- 21.1MP full frame CMOS sensor
- DIGIC 4 processor
- ISO range expandable to 25600
- Full HD (1080, 30fps) movie recording
- High-res 3.0" VGA LCD with Live View
- Up to 3.9fps JPEG shooting up to card capacity
- 9-point AF + 6 Assist AF points
- Magnesium alloy body

Sale Price!

£1,475.00

Sale Price!

£2,254.99

Sale Price!

£2,434.99



Canon EOS 600D



£485.00*

EOS 550D + 18-55 IS II £579.00*

*Prices shown include £50 cashback from Canon if bought between 03.11.11 & 25.01.2012

Canon EOS-1D Mark IV



£3,499.99

See website for bundle deals with the EOS-1D IV

Bundles available

See website for details

For money saving deals with filters & hoods, visit our website.

Canon PowerShot SX220 HS



£169.00

Add a SanDisk 4GB Ultra SDHC Card for only £9.99!

*Prices shown include £30 cashback from Canon if bought between 03.11.11 & 25.01.2012

£30 Cashback*

Canon EOS 1D IV



£1,799.99

See website for details

Bundles available

See website for details

For money saving deals with filters & hoods, visit our website.

Canon PowerShot S100



£169.00

Add a SanDisk 8GB Ultra SDHC Card for only £12.99!

IN STOCK!

Wireless File Transmitters

Battery Grips

Flashguns

Waterproof Housings

Batteries

Speedlite 270EX II

Speedlite 320EX

Cases

Speedlite 430EX II

Speedlite 580EX II

EH-19L

EH-20L

Speedlite 580EX II

Macrolite MR-14EX

EH-21L

EH-21L

Speedlite 580EX II

Speedlite Transmitter ST-E2

DCC-62

DCC-85

RC-6 (EOS 500D, 550D, 600D)

Speedlite 300EX

EH-19L

EH-20L

RS-60E3 (EOS 400D, 450D)

Speedlite 320EX

EH-21L

EH-21L

RS-80N3 (50D, 60D, 1D III / 1Ds III)

Speedlite 580EX II

DCC-62

DCC-1500 Soft Case (SX210 IS)

TC-80N3 (50D, 60D, 1D III / 1Ds III)

Speedlite 580EX II

DCC-1600 Soft Case (G12)

DCC-1400 Soft Case (S90)

LC-5 Wireless Controller Set

Speedlite 580EX II

DCC-62

SC-DC65A Black Case (G11)

LP-E6 Battery

LP-E8 Battery

LP-E10 Battery

Speedlite 320EX

Speedlite 580EX II

LP-E8 Battery

Speedlite 580EX II

Speedlite 580EX II

LP-E10 Battery

BG-E6 Grip (5D Mk II)

BG-E8 Grip (550D/600D)

LP-E8 Battery

BG-E6 Grip (5D Mk II)

BG-E8 Grip (550D/600D)

LP-E8 Battery

RC-6 Remote

RC-6 Remote

All prices include VAT @ 20%. Opening times Mon-Sat 8:45-5:45pm; Thursday 8:45-7:30pm; Sunday 10:15-4:30pm. Store address : York Road, Victoria Business Park, Burgess Hill, West Sussex RH15 9TT. We accept Visa, Mastercard, Switch/Maestro. Figures in Brackets indicates stock level held at unrepeatable prices at time of going to print. All products are UK stock. E&OE. = Please mention "Amateur Photographer" for this special price. Prices correct at time of going to press; Prices subject to change; check website for latest prices.

PARK Cameras



Visit our state of the art
showroom in West Sussex, less
than 15 miles from Brighton
York Road, Victoria Business Park,
Burgess Hill, West Sussex, RH15 9TT

I AM | NIKON 1 Still image and movie recording without compromise

The new Nikon J1 and V1 feature an all new, high speed sensor capable of capturing full resolution images at up to 60 frames per second, and up to 10 frames per second in full resolution whilst focus tracking a subject. The cameras also feature full HD video with all functions optimized to capture incredibly clear video footage with low noise, even in low light. Combined with a range of versatile and compact lenses the Nikon 1 intelligent camera system, is crafted to bring new levels of speed, simplicity and enjoyment to the way you capture your world



IN STOCK!!

Visit our website for our latest low prices, as well as the Nikon 1 lenses

Nikon D5100

Nikon D90

Nikon D300s

Nikon Lenses

For money saving deals with filters & hoods, visit our website.

Stunningly simple-to-use DX-format SLR with 3.0" 921k dot vari-angle LCD, & full HD D-Movie.
Body Price £525.00
D5100 + Case + 8 GB Card £554.98
D5100 + 18-105 VR £1,014.99

The D90 fuses technology from Nikon's flagship DSLRs with an array of functions to help you achieve superior results.
Body Price £559.99
D90 + 18-105mm VR **Sale £749.99**
D90 + 18-105mm VR + 8GB £789.99

Compact DX format professional SLR with 12.3 megapixel CMOS sensor, 7fps continuous shooting and D-Movie.
Body Sale Price £1,069.99
D300s + 18-55mm VR £1,583.98
D300s + 18-200mm VR II £1,729.98

AF-G 10.5mm f/2.8G ED	£499.99	AF-D 180mm f/2.8 IF-ED	£628.99	AF-S 16-85mm f/3.5-5.6G VR	£448.99
AF-D 16mm f/2.8D Fisheye	£613.99	AF-S 200mm f/2G ED VR II	£4,334.99	AF-S 17-35mm f/2.8 IF-ED	£1,399.99
AF-D 14mm f/2.8D	£1,249.99	AF-S 300mm f/2.8G ED VR II	£4,054.99	AF-S 17-70mm f/2.8G IF-ED	£1,079.99
AF-D 20mm f/2.8	£469.99	AF-S 300mm f/4D IF-ED	£979.99	AF-S 18-55mm f/3.5-5.6G II	£127.99
AF-D 24mm f/2.8D	£344.99	AF-S 400mm f/2.8G ED VR	£6,645.99	AF-S 18-55mm f/3.5-5.6G VR	£110.00
AF-S Nikkor 24mm f/1.4G ED	£1,603.99	AF-S 500mm f/4G ED VR	£5,869.99	AF-S 18-105mm f/3.5-5.6G VR	£230.00
AF-D 28mm f/2.8	£226.99	AF-S 600mm f/4G ED VR	£7,199.99	AF-S 18-200mm f/3.5-5.6G VR	£599.99
AF-S 35mm f/1.4G	£1,394.99	AF-S DX 40mm f/2.8G ED	£239.99	AF-S 24-70mm f/2.8G ED	£1,229.99
35mm f/2.0 AF Nikkor D	£262.99	AF-S 60mm f/2.8G Micro ED	£409.99	AF-D 24-85mm f/2.8-4	£529.99
35mm f/1.8 AF-S DX	£169.99	AF-S 85mm f/3.5G DX Micro	£413.99	AF-S 24-120mm f/4G ED VR	£849.99
AF 50mm f/1.4D	£239.99	AF-S 105mm f/2.8G VR IF-ED	£612.99	AF-S 28-300mm f/3.5-5.6G VR	£689.99
AF-S 50mm f/1.4G	£293.99	AF-D 200mm f/4D IF-ED	£1,139.99	AF-S 55-200mm f/4.5-5.6 VR	£199.99
AF-D 50mm f/1.8	£112.99	PC-E 24mm f/3.5 ED	£1,419.99	AF-S 55-300mm f/4.5-5.6G VR	£259.99
AF-S 50mm f/1.8G	£184.99	PC-E 45mm f/2.8D ED Micro	£1,419.99	AF-S 70-200mm f/2.8 VR	£1,632.99
AF-D 85mm f/1.8D	£314.99	PC-E 85mm f/2.8D ED	£1,399.99	AF-S 70-300mm f/4.5-5.6G VR	£419.99
AF-S 85mm f/1.4G	£1,249.99	AF-S 10-24mm f/3.5-4.5G DX	£666.99	AF-D 80-400mm f/4.5-5.6 VR	£1,184.99
AF-S 85mm f/3.5G DX Micro	£419.99	AF-S DX 12-24mm f/4 G IF-ED	£829.99	AF-S 200-400mm f/4G VR	£4,899.99
AF-DC 105mm f/2.0 Nikkor	£794.99	AF-S 14-24mm f/2.8G ED	£1,316.99	TC-14E II 1.4x Teleconverter	£319.99
AF-D 135mm f/2.0D	£989.99	AF-S 16-35mm f/4G ED VR	£849.99	TC-17E II 1.7x Teleconverter	£319.99

Nikon D700
The D700 incorporates groundbreaking technologies and performance into a discreetly sized body.
Body Price £1,839.99
D700 + 105mm VR Micro £2,432.98
D700 + 14-24mm ED £3,137.98

Nikon D3s
FX format professional SLR with a highly sensitive 12.1 megapixel CMOS sensor. Redraw Your Boundaries
Body Sale Price £3,499.99
Please visit our website for further D3s Deals

Nikon D3X
The D3X redefines high resolution SLR photography, whether you shoot in the studio or out on location.
Body Price £5,049.00
Please visit our website for further D3x Deals

7-15 x 35 CF Action VII



Sale Price £89.99
SRP £239.99

10-22 x 50 CF Action VII



Sale Price £99.99
SRP £239.99

7x50 IF SP WP



Sale Price £349.99
SRP £1,313.99

PENTAX K-r

Sale Pricel
K-r Black + 18-55mm £385.00 Add a SanDisk 8GB Ultra SDHC Card for only £12.99!

PENTAX Q

Sale Pricel
► 12 MP CMOS sensor
► Full HD Video
► New range of lenses
► Shake reduction system
► 3.0" LCD Screen

£100 Cashback*

Additional £100 cashback from Pentax if bought between 01.11.11 & 31.12.11
See website for our special sale offers!

OLYMPUS E-PM1

£50 Cashback*
► 12.3 MP CMOS sensor
► Full HD Movie
► 6 Creative Art Filters
► Metal Body
► 3.0" LCD Screen
*Additional £50 cashback from Olympus on E-PM1 kits if bought between 01.11.11 & 31.12.11

NOW IN STOCK!! See website for our latest low prices

OLYMPUS E-PL1

FREE GOODS*
► 12.3 MP MOS sensor
► HD Movie
► Image Stabiliser
► Art Filters
► 2.7" LCD Screen
*FREE 2GB Go Digital SD Card (4050195) & Olympus E-System Case (4110100K) worth £39.98

E-PL1 Black + 14-42mm £248.50 E-PL1 Black Twin Kit £399.00

PENTAX K-5

Sale Pricel
K-5 Body Only £729.00 K-5 + 18-55 WR £784.00 Additional £90 cashback from Pentax if bought between 01.11.11 & 31.12.11

PENTAX 645D

£90 Cashback*
► 40 million pixels
► Low-pass-filter-less design
► 77-segment metering
► Weather resistant
► Dual SD/SDHC card slots

10% Off*

Additional 10% off if bought before 31.12.11. See website for details
645D Body Only £8,999.00 645D +55mm £9,986.00

OLYMPUS E-PL2

Sale Prices!
► 12.3 MP MOS sensor
► iconic style
► Art Filters
► Full HD Movie
► 3.0" LCD Screen

E-PL2 Body Only £299.00 E-PL2 + 14-42mm £379.00

OLYMPUS E-PL3

£50 Cashback*
► 12.3 MP MOS sensor
► Full HD Movie
► 6 Creative Art Filters
► Metal Body
► 3.0" Tilt LCD
*Additional £50 cashback from Olympus on E-PL3 kits if bought between 01.11.11 & 31.12.11

NOW IN STOCK!! See website for our latest low prices

Pentax Lenses

FIXED FOCAL LENGTH LENSES

14mm f/2.8 DA ED IF SMC £537.00 200mm f/2.8 SMC DA* ED IF £739.00 300mm f/4 SMC DA* ED IF SDM £929.00
15mm f/2.8 DA AL DA ED SMC £579.00 MACRO LENSES 35mm f/2.8 Macro Limited £389.00 50mm f/2.8 MACRO DFA SMC £369.00 100mm f/2.8 DA Macro WR £479.00
21mm f/3.2 DA ED IF SMC £389.00 10-17mm SMC f/3.5-4.5 DA ED £419.00 12-24mm f/4 DA ED AL (IF) £588.00 16-50mm f/2.8 ED AL IF £629.00
31mm f/1.8 FA SMC (Black) £1,039.00 16-55mm f/2.8 ED AL IF £629.00 17-70mm SMC DA f/4 AL IF £389.00
35mm f/2.4 SMC DA AL £134.00 18-55mm f/3.5-5.6 DA £419.00 18-135mm f/3.5-5.6 WR £349.00 18-135mm WR (Unboxed) £299.99
35mm f/2.8 FA SMC £439.00 18-135mm f/3.5-5.6 ED £419.00 18-200mm f/4-5.6 ED WR £299.99
40mm f/2.8 DA SMC Limited £329.00 18-24mm f/3.5-5.6 DA ED £419.00 18-200mm f/4-5.6 ED WR £299.99
43mm f/1.9 SMC FA (Black) £669.00 18-55mm f/3.5-5.6 ED £419.00 18-200mm f/4.0 5.8 £289.00
55mm f/1.4 SMC DA* £589.00 18-55mm f/4.0 ED IF £389.00 55-300mm f/4.0 5.8 £289.00
70mm f/2.4 SMC DA Limited £389.00 18-24mm f/3.5-5.6 ED £419.00 60-250mm f/4.0 ED IF £510.00
77mm f/1.8 SMC DA (Black) £789.00 18-55mm f/4.0 ED IF £389.00 60-250mm f/4.0 ED IF £510.00

STANDARD ZOOM LENSES

18-55mm f/3.5-5.6 (Unboxed) £29.00 18-55mm f/3.5-5.6 DA AL WR £174.00 18-55mm WR (Unboxed) £74.00 18-135mm f/3.5-5.6 WR £349.00
18-135mm WR (Unboxed) £299.99 18-135mm f/4.0 5.8 £289.00 18-200mm f/4.0 5.8 £289.00
TELEPHOTO ZOOM LENSES 50-135mm f/2.8 ED IF DA* £689.00 50-135mm f/2.8 ED IF DA* £689.00
50-200mm f/4-5.6 ED WR (Unboxed) £179.00 50-200mm f/4-5.6 ED WR (Unboxed) £179.00
50-200mm f/4.0 5.8 £289.00 50-200mm f/4.0 5.8 £289.00
55-300mm f/4.0 5.8 £289.00 55-300mm f/4.0 5.8 £289.00
60-250mm f/4.0 ED IF £510.00 60-250mm f/4.0 ED IF £510.00

E-P3

Sale Price
Leather Case for Mju 700/810 £2.99
CSS-S104L Brown Leather Strap for E-420 £15.99
Elba-deer Safari (Bognor System) Bag £29.99
E-System Shoulder Bag £14.99
PT-029 Underwater Housing £99.99

SALE



Visit our website - updated daily
www.ParkCameras.com/AP
 or e-mail us for sales advice using
sales@parkcameras.com



Phone one of our knowledgeable sales
 advisors Monday - Saturday (8:45am - 5:45pm)
 or Sunday (10:30am - 4:30pm)

01444 23 70 60

Panasonic

For Interchangeable lens Digital Cameras, Compact Digital Cameras and Digital Camcorders all incorporating the latest technologies, please visit us in-store or on-line

Panasonic DMC-GX1

- 16.0 Megapixels
- 1920 x 1080 Full HD High
- Quality Video Recording
- Advanced AF System
- Easy Manual Control
- Stylish Classic Design

The LUMIX GX1, lets you take your photography to the next level in an interchangeable lens camera small enough to fit in your jacket pocket. With a chic style, exceptional image quality and intuitive features that help you get the perfect shot every time, the GX1 is designed to be your companion for all of life's precious moments.



NEW!

See website for full details and to place a pre-order. First deliveries expected December 2011

Panasonic DMC-G2

SALE



Panasonic DMC-GF3



Up to £75 Cashback*

FREE Lightroom 3.0

Panasonic DMC-GH2



£40 Cashback*

Panasonic DMC-G3



Up to £65 Cashback*



Lumix G 14mm f/2.5 Wide Angle Pancake

G3 + 14-42mm £469.95

G3 Twin Lens Kit £699.95

Sale Price £229.99

SRP £377.99

Save £148 off SRP



GH2 +14-42mm £699.99

GH2 +14-140mm £1,029.99

Sale Price £259.99

SRP £369.99

Save £110 off SRP

SIGMA

FIXED FOCAL LENGTH LENSES

4.5mm f/2.8 EX DC HSM (Fisheye)	£586.00
8mm f/3.5 EX DG (Fisheye)	£619.99
10mm f/2.8 EX DC HSM (Fisheye)	£489.00
15mm f/2.8 EX DG (Fisheye)	£499.99
20mm f/1.8 EX DG	£539.99
24mm f/1.8 EX DG	£449.99
28mm f/1.8 EX DG	£369.99
30mm f/1.4 EX DC HSM	£379.00
50mm f/1.4 EX DG HSM	£379.00
50mm f/2.8 EX DG Macro	£269.00
70mm f/2.8 EX DG Macro	£369.00
85mm f/1.4 EX DG HSM	£759.00
105mm f/2.8 EX DG OS HSM	£699.00
150mm f/2.8 EX DG OS HSM	£849.99
300mm f/2.8 APO EX DG HSM	£2,239.00
500mm f/4.5 APO EX DG HSM	£3,849.99
800mm f/5.6 APO EX DG HSM	£4,349.99

8-16mm f/4.5-5.6 DC HSM

Nikon Fit

Sale Price £439.99

SRP £799.99

Save £360 off SRP

50-150mm f/2.8 EX DC APO HSM II

Pentax or Sony Fit

Sale Price £499.99

SRP £715.28

Save £215 off SRP



Why not take a visit to our showroom in West Sussex, bring your own DSLR, and test out a Sigma lens!

Sigma is a world leader in the optical field with top quality lenses available in Sigma, Canon, Nikon, Pentax, Sony and Four Thirds fits. See below to find a lens for you - at LOW PARK CAMERAS PRICES!!

WIDE ZOOM LENSES

8-16mm f/4-5.6 DC HSM	£549.00
10-20mm f/4-5.6 EX DC HSM	£429.00
10-20mm f/3.5 EX DC HSM	£499.00
12-24mm f/4.5-5.6 DG HSM II	£679.00
17-50mm f/2.8 EX DC OS HSM	£549.99
17-70mm f/2.8-4 DC Macro OS	£339.99

STANDARD ZOOM LENSES

18-50mm f/2.8-4.5 DC OS HSM	£179.99
18-125mm f/3.8-5.6 DC OS HSM	£253.99
18-200mm f/3.5-6.3 DC	from £169.99
18-200mm f/3.5-6.3 DC OS HSM	£249.99

TELEPHOTO ZOOM LENSES

50-150mm f/2.8 APO EX DC HSM II	£559.99
50-200mm f/4-5.6 DC OS HSM	£179.99

50-500mm f/5-6.3 DG OS HSM See Website

70-200mm f/2.8 EX DG Macro HSM II £569.99

70-200mm f/2.8 EX DG OS HSM £999.00

70-300mm f/4-5.6 DG Macro £126.99

70-300mm f/4-5.6 APO DG Macro £179.99

70-300mm f/4-5.6 DG OS £299.00

120-300mm f/2.8 EX DG OS HSM £2,099.00

120-400mm f/4.5-5.6 DG OS HSM See Website

150-500mm f/5-6.3 DG OS HSM £769.99

200-500mm f/2.8 EX DG APO £12,999.00

300-800mm f/5.6 EX DG HSM £5,499.99

TELECONVERTERS

1.4x EX DG Teleconverter £199.99

2x EX DG Teleconverter £234.99

SIGMA SD1

- Magnesium Alloy Body
- 46 Megapixels
- TRUE II Image processing engine
- Weather & Dust Resistant
- ISO 100-6,400



In stock at only £5,199.99! See website for full details and further bundle offers with accessories

Don't forget your memory!

We sell a range of memory cards at varying speeds & capacities, all at LOW PRICES. Please visit www.ParkCameras.com/AP



PARK Cameras



Visit our state of the art
showroom in West Sussex, less
than 15 miles from Brighton
York Road, Victoria Business Park,
Burgess Hill, West Sussex, RH15 9TT

ANNUAL SALE STARTS

**Canon EOS 5D Mark II
Body Only**



Sale Price £1,475.00

SRP £2,299.99

**Canon EOS 7D
Body Only**



Sale Price £1,099.99

SRP £1,699.99

**Canon EF 24-105mm
f/4.0L IS USM**



Sale Price £779.99

SRP £1,409.99
White Box

**Canon EF 24-70mm
f/2.8L USM**



Sale Price £959.99

SRP £1,539.99

**Canon XA10
Pro Camcorder**



Sale Price £1,599.99

Was £1,999.99

**Canon PowerShot
SX40 HS**



Sale Price £379.99

SRP £459.00

Leica D-LUX 5

+ Grip + Ever-ready case



Sale Price £629.00

Combined SRP £845.00

Leica X1 Black

with FREE SanDisk 8GB Ultra SD HC



Sale Price £1,295.00

Combined SRP £1,438.99

**Olympus PS-HLD5
Battery Grip for E-620**



Sale Price £39.99

SRP £199.99

**Eye-Fi 8GB Pro X2
Wireless SDHC Card**



Sale Price £69.00

SRP £122.99

**Pentax Q
+ 8.5mm f/1.9**



Sale Price £429.00

SRP £599.99

**Pentax S1
Chrome or Red**



Sale Price £69.00

SRP £119.99

Was Sale Price

Adobe
Lightroom 2.0 Upgrade Mac/Win £101.99 £29.00
Premier Elements 9.0 (Mac/Win) £81.99 £39.00
Photoshop Elements 10 (Mac/Win) £79.10 £49.00
Premier Elements 10 (Mac/Win) £79.10 £49.00
Photoshop Elements + Premiere Elements 10 £119.14 £89.00

Was Sale Price

Always On
Millipod Micro Desktop Tripod £14.99 £6.95

Canon
EF-S 18-55mm f/3.5-5.6 IS (Unboxed) £219.99 £69.99

EF-S 55-250mm f/4-5.6 IS £329.99 £159.99

Casio
Exilim EX-ZS10 Black | Red | Pink £99.99 £69.99

Exilim Pro EX-H20G Black £336.99 £109.99

Exilim EX-ZR10 Silver £249.99 £129.99

Was Sale Price

ColourVision
Spyder 3 Print SR

Was Sale Price

£285.99 £179.00

Epson
LCD Projector EH-TW3600

£1,531.99 £999.99

Eye-Fi
4GB Connect X2 Wireless SDHC

£50.99 £39.00

4GB Wi-Fi enabled Geo X2 SD

£70.99 £39.00

Fujifilm
FinePix JV110 Pink - Refurbished

£99.99 £39.00

FinePix JV150 Silver (1 demo)

£142.99 £49.00

FinePix JV200 Silver

£89.99 £49.00

FinePix JX200 Black (1)

£142.99 £59.00

FinePix JZ500 Silver - Travel Kit (6)

£224.99 £79.00

FinePix JZ500 Black - Travel Kit (1)

£224.99 £79.00

FinePix Z70 Black - Refurbished

£152.99 £50.00

FinePix Z70 Black (1) - Ex-Display

£152.99 £59.00

Was Sale Price

FinePix Z90 Red | Blue | Black

£169.99 £69.00

FinePix Z90 Purple | Silver

£169.99 £69.00

FinePix S1600 Refurbished

£179.99 £79.00

FinePix S2800HD - Refurbished

£203.99 £89.00

FinePix F500 EXR - Refurbished

£279.99 £129.00

FinePix W3 Real 3D Camera

£459.99 £199.00

Fuji Travel Speakers

£19.99 £14.95

Giottos
CL2810 Q. Ball Air-Blower (Black)

£7.95 £5.95

Kowa
8x33 DCF Genesis Binoculars

£1,099.99 £779.99

10x33 DCF Genesis Binoculars (1)

£1,094.99 £799.99

Video Camera Adapter For TSN - 880 / 770 (1)

£469.99 £249.99

Adaptor for Casio EX-FC100 TSN-DA100 (1)

£190.99 £69.99

See website for details

Visit our website for a whole range of bags designed to fit a variety of gear



Visit our website - updated daily
www.ParkCameras.com/AP
or e-mail us for sales advice using
sales@parkcameras.com



Phone one of our knowledgeable sales
advisors Monday - Saturday (8:45am - 5:45pm)
or Sunday (10:30am - 4:30pm)

01444 23 70 60

27TH DECEMBER 2011

Nikon D90

+ 18-105mm f/3.5-5.6G ED VR



Sale Price £749.99

SRP £879.99

Nikon D300s Body Only



Sale Price £1,069.99

SRP £1,369.99

Nikon D3s Body Only



Sale Price £3,499.99

SRP £4,381.99

Nikon MB-D11

Battery Grip for D7000



Sale Price £219.99

SRP £305.99

Nikon 10.5mm f/2.8G ED AF DX Fisheye



Sale Price £499.99

SRP £677.99

Nikon AF-S 28-300mm f/3.5-5.6G ED VR



Sale Price £689.99

SRP £888.99

Fujifilm X10



Sale Price £449.00

SRP £529.99

Fujifilm X100



Sale Price £799.00

SRP £1,020.99

Lowepro

	Was	Sale Price
Slider 10 Red Ultra Compact Case	£16.95	£1.00
Rezo 40 Slate Grey Black	£20.50	£2.95
Apex 10 AW Arctic Blue	£19.50	£2.95
Napoli 5 Black	£15.95	£2.95
Napoli 30 Black	£19.50	£4.95
Cirrus 110 Ultramarine Blue	£25.95	£6.95
Clips 110 Arctic Blue	£28.50	£6.95
Rezo 10 Slate Grey	£13.50	£6.95
Apex 5 AW Arctic Blue	£16.00	£6.95
Apex 20 AW Black	£20.50	£11.95
Adventura 140	£39.50	£11.95
Adventura 120	£33.95	£14.95
Clips 140 Arctic Blue	£39.50	£14.95
Rezo 10 Black	£13.50	£14.95
Rezo 120 AW Black	£27.00	£14.95
Apex 60 AW Black	£23.95	£14.95
Compact Courier 70 Grey Black	£34.99	£19.95
Compact Courier 80 Grey Black	£36.99	£23.95
Nova 160 AW Black	£44.95	£24.95
Fastpack 100 Arctic Blue	£67.50	£24.95
Pro Runner 200 AW Black	£112.50	£34.95
Stealth Reporter D100 AW	£89.95	£34.95
Fastpack 250 Black	£89.95	£39.95
Lowepro Slingshot 202 AW	£101.50	£39.95
Nova 200 AW Ultramarine Blue	£89.95	£44.95
Stealth Reporter D300 AW	£123.95	£49.99
Fastpack 350 Black	£101.50	£59.95
Lowepro Slingshot 302 AW	£123.95	£59.95
Classified 140 AW Black Sepia	£110.50	£59.95
Vertex 100 AW	£146.50	£69.95

Flipside 400 AW Black

Pro Runner 450 AW

Vertex 200 AW

Vertex 300 AW

Pro Roller X100

Manfrotto

055CXPRO4 4 CF Section

055XPROB Tripod

190XPROB Pro Aluminium Tripod Black

MK293 Kit with View Head

MK293 Kit with 3-Way Head with QR

MK393-H Photo-Movie Kit QR

055XV+701HDV Kit

055CXPRO3 3 Section CF Tripod

055CXPRO4 4 CF Section Tripod

190CXPRO3 3 Section C/Fibre Tripod

190CXPRO4 Carbon Fibre Tripod

190CXPRO4 + MH054Q2 C/Fibre Kit

190CXV3 C/Fibre - View-3 Section

324RC2 Joystick Head

804RC2 Basic Pan & Tilt Head with QR

679B Monopod Black

Nikon

SLR System Bag VAE 210BV

10x21 Sprint Silver Binoculars

9x25 CF Travelite V

12x25 CF Travelite V

10-22 x 50 CF Action VII

7x50 IF SP WP (4)

20x/25x LER Eyepiece RA III WP SS

Spotting Scope RA III wp 82mm Grey (5)

Was

Sale Price

£123.95

£69.95

£236.50

£79.95

£191.50

£99.95

£236.50

£129.95

£393.95

£179.95

Spotting Scope RA III WP 82mm Green (4)

£417.99

£189.99

Sony

DSC W270 Gold (1)

£239.00

£235.20

£149.00

DSC T99 Pink | Silver (2)

£237.99

£379.99

£219.00

DSC WX5 Brown (2) - Ex Display

£379.99

£396.81

£249.00

DSC TX1 Pink (1)

£396.81

£396.81

£249.00

Tamrac

5273 Expedition 3 Backpack Rust

£67.39

Tamron

AF 28-200mm f/3.8-5.6 XR DI (All Fis)

£333.95

£417.99

£179.99

Tokina

AT-X 16.5-135mm f/3.5-5.6 (Canon) (2)

£714.99

AT-X 16.5-135mm f/3.5-5.6 (Nikon) (4)

£714.99

Wacom

Bamboo Pen & Touch

£74.99

Intuos4 Medium (A5 Wide) + Photoshop CS5 (Mac)

£1,000.99

£599.00

£299.99

£299.99

£299.99

£299.99

£299.99

£299.99

£299.99

£299.99

£299.99

£299.99

£299.99

£299.99

£299.99

£299.99

£299.99

£299.99

£299.99

£299.99

£299.99

£299.99

£299.99

£299.99

£299.99

£299.99

£299.99

£299.99

£299.99

£299.99

£299.99

£299.99

£299.99

£299.99

£299.99

£299.99

£299.99

£299.99

£299.99

£299.99

£299.99

£299.99

£299.99

£299.99

£299.99

£299.99

£299.99

£299.99

£299.99

£299.99

£299.99

£299.99

£299.99

£299.99

£299.99

£299.99

£299.99

£299.99

£299.99

£299.99

£299.99

£299.99

£299.99

£299.99

£299.99

£299.99

£299.99

£299.99

£299.99

£299.99

£299.99

£299.99

£299.99

£299.99

£299.99

£299.99

£299.99

£299.99

£299.99

£299.99

£299.99

£299.99

£299.99

£299.99

£299.99

£299.99

£299.99

£299.99

£299.99

£299.99

£299.99

£299.99

£299.99

£299.99

£299.99



wex

photographic
warehouse express

Voted Best Online Retailer 2002-2011
and Best Specialist Retailer 2010-2011

Nikon
Dealer

Nikon
V1
10.1
megapixels
6.0
fps
1080i
movie mode



White or
Black
NEW!

Nikon 1: V1 From £729

V1: White or Black
NEW! V1 + 10-30mm
NEW! V1 + 10mm
NEW! V1 + 10-30mm + 30-110mm
J1: White, Red, Silver or Black
NEW! J1 + 10-30mm
NEW! J1 + 10mm
NEW! J1 + 10-30mm + 30-110mm

Nikon
D3100

15.1
megapixels
3.4
fps
1080p
movie mode



**SAVE UP TO
£100
ON RRP**

D3100 Body £419

D3100 + 18-55mm f3.5-5.6 G AF-S DX VR
RRP £799.99 £479.99
D3100 + 18-55mm f3.5-5.6 G AF-S DX VR +
55-200mm f4-5.6 G AF-S DX IF-ED VR
£663.89

CUSTOMER REVIEW: D3100 + 18-55mm VR

★★★★★ 'A Superb, entry level DSLR'
Bullwinkle - Essex

Nikon
D90

12.3
megapixels
4.5
fps
720p
movie mode



D90 From £619

D90 Body
D90 + 18-105mm f3.5-5.6 G AF-S DX VR
RRP £779.99 £779

CUSTOMER REVIEW: D90 + 18-105mm VR

★★★★★ 'Most fun I have had with a
camera in years' Crispating - Essex

Nikon
D5100

16.2
megapixels
4.0
fps
1080p
movie mode



D5100 From £559

D5100 Body RRP £669.99 £559
D5100 + 18-55mm f3.5-5.6 G AF-S DX VR
RRP £779.99 £659
D5100 + 18-55mm + 55-200mm £845.99

**SAVE UP TO
£120
ON RRP**

Nikon
D7000

16.2
megapixels
6.0
fps
1080p
movie mode



**SAVE UP TO
£180
ON RRP**

D7000 From £949

D7000 Body RRP £1099.99 £949
D7000 + 18-105mm f3.5-5.6 G AF-S
ED DX VR RRP £1299.99 £1199

D7000 RECOMMENDED ACCESSORY:
Nikon MB-D11 Battery Grip £244.95

CUSTOMER REVIEW: D7000 + 18-105mm VR
★★★★★ 'Amazing results with high ISO's'
Jeffws - West Sussex

Nikon
D300s

12.3
megapixels
7.0
fps
720p
movie mode



**SAVE
£430
ON RRP**

D300s From £1069

D300s Body RRP £1499.99 £1069
Nikon Capture NX2 £132.99

Nikon Capture NX2 Upgrade
(Capture NX required) £81.99

CUSTOMER REVIEW: D300s + 18-55mm VR
★★★★★ 'The perfect combo for a
Pro-sumo' Robin - Bristol

Nikon
D700

12.1
megapixels
5.0
fps
full frame
CMOS sensor



**SAVE
£348
ON RRP**

D700 From £1899

D700 Body RRP £2247.99 £1899
Nikon Camera Control Pro 2

Remotely control most functions of Nikon DSLRs
from a computer via USB or Wireless Transmitter
£136.99

CUSTOMER REVIEW: D700 Body
★★★★★ 'Terrific Full-Frame DSLR'
RichardD300 - North Wales

Nikon
D3s

12.2
megapixels
9.0
fps
full frame
CMOS sensor



**SAVE
£651
ON RRP**

D3s Body RRP £4199

D3s Body RRP £4199 £3548
D3x Body RRP £5049 £5049

**YEAR
WARRANTY**

**YEAR
WARRANTY**

**YEAR
WARRANTY**

SONY

14.2
megapixels
7.0
fps
1080i
movie mode



NEX-5N Silver or Black

**E50
CASHBACK***

From £479

NEX-5N

Body (Black)

£448.99 Inc Cashback*

NEX-5N + 18-55mm (Silver or Black)

£489 Inc Cashback*

NEX-5N + 16mm + 18-55mm (Silver or Black)

£549 Inc Cashback*

£50 Sony Cashback ends 18.01.12

NEW! NEX-7
Body (Black)

NEW! NEX-7 + 18-55mm (Black)

£998

£1128

NEX-C3 Silver or Black

**E30
CASHBACK***

From £419

NEX-C3

Body (Black)

£389 Inc Cashback*

NEX-C3 + 18-55mm

£469 Inc Cashback*

£499

E30 Sony Cashback ends 24.12.11

A900

full frame
CMOS sensor

£2189.99

A35

16.2
megapixels
7.0
fps

**E30
CASHBACK***

From £375

A35 Body

£349 Inc C/back* £375

A35 + 18-55mm

£414 Inc C/back* £444

£499

E30 Sony Cashback ends 24.12.11

NEW! A65 Body

£749

NEW! A65 + 18-55mm

£789

NEW! A77 Body

£1099

NEW! A77 + 16-50mm

£1599

Panasonic
G3

up to
**£40
CASHBACK***

16.0
megapixels

G3 Body (Black)

£429.90

G3 Body (Black)
£40 Panasonic Cashback on:

G3 + 14-42mm

£439.99 Inc C/back*

£479.99

G3 + 14-42mm

£679 Inc C/back*

£719

GH2 + 14-42mm

£1009 Inc C/back*

£1049

£40 Panasonic Cashback ends 31.12.11

GH2

**£40
CASHBACK***

12.1
megapixels

G3

From £429.90

GH2 Body (Black)

£429.90

GH2 + 14-42mm

f3.5-5.6 ASPH MEGA OIS

£439

GH2 + 14mm f2.5 ASPH

£449

GH2 + 14-42mm f3.5-5.6 ASP MEGA OIS

£549

G SERIES RECOMMENDED ACCESSORY:

Panasonic DMW-MA1 – Four Thirds

Lens Mount Adaptor

£130.99

OLYMPUS

E-PM1 Silver, Black, Brown,
Silver-Rose, Purple or White

12.3
megapixels
5.5
fps
1080p
movie mode

NEW!

EP-3 White, Silver or Black

12.3
megapixels
3.0
fps
1080i
movie mode

E-5

12.3
megapixels
5.0
fps
720p
movie mode

SIGMA

SD15

14.1
megapixels
3.0
fps

NEW! SD1 Body

£5499

SD15 RECOMMENDED ACCESSORIES:

Sigma CR21 Cable Release

£24.99

Sigma R531 Remote Control

£24.99

SanDisk 8GB Extreme Pro

95MB/S SDHC Card

£44.99

Sigma PG-21 Power Grip

£169.99

Sigma EF 610 DG Super

£209.99

NEW! SD1 Body

£5499

E50 Olympus Cashback ends 15.01.12

£50 Olympus Cashback ends 15.01.

01603 208761
advice line: 01603 208302
call us Mon-Fri 8am-7pm
or visit our website at www.wex.co.uk



wex

photographic
warehouse express

Voted Best Online Retailer 2002-2011
and Best Specialist Retailer 2010-2011

Digital SLR Lenses

Canon



50mm f1.8 II
RRP £129.99
£89

Canon



EF 8-15mm
f4.0 L USM
Fisheye
£1149

Canon



EF 70-300mm
f4.0-5.6 L
IS USM
£1169

Canon



EF 300mm
f2.8 L IS
USM II
£5574

Nikon



85mm
f1.4 G
AF-S
£1264.99

Nikon



24-120mm
f4 G ED
AF-S VR
£838.99

Nikon



28-300mm
f3.5-5.6 G ED
AF-S VR
£694.90

Nikon



55-300mm
f4.5-5.6 G
AF-S DX VR
£294.99

Digital Compact Cameras

Canon



NEW! PowerShot S100
£439

Canon



NEW! PowerShot SX40 HS
£429

Canon



PowerShot G12 RRP £539
£399

Canon



EOS 5D Mark III
f2.8 L IS USM
£1149.99

CANON LENSES

EF 24mm f1.4 L II USM	£1329
EF 24mm f2.8	£371.89
TS-E 24mm f3.5 L II	£1719.99
EF 28mm f1.8 USM	£388.99
EF 28mm f2.8 USM	£163.99
EF 35mm f1.4 L USM	£1158.99
EF 35mm f2.0	£217.99
TS-E 45mm f2.8	£1118.95
EF 50mm f1.2 L USM	£1268
EF 50mm f1.4 USM	£285
EF 50mm f1.8 II	£89
EF-S 60mm f2.8 USM Macro	£349
MP-E 65mm f2.8 1-5x Macro	£844.99
EF 85mm f1.2 L II USM	£1743.95
EF 85mm f1.8 USM	£311.99
TS-E 90mm f2.8	£1144.95
EF 100mm f2.8 USM Macro	£419
EF 100mm f2.8 L IS USM Macro	£718.95
EF 135mm f2.0 L USM	£874
EF 180mm f3.5 L USM Macro	£1258.99
EF 200mm f2.8 L USM II	£629
EF 300mm f2.8 L IS USM II	£5574
EF 300mm f4.0 L USM	£1143.95
EF 400mm f2.8 L IS USM II	£8869
EF 400mm f5.6 L USM	£1089.99
EF 500mm f4.0 L USM II	£8489
EF 600mm f4.0 L USM II	£10098
EF 800mm f5.6 L USM	£9794
EF 8-15mm f4.0 L USM Fisheye	£1149
EF-S 10-22mm f3.5-4.5 USM	£659
EF-S 15-85mm f3.5-5.6 IS USM	£608.99
EF 16-35mm f2.8 L USM II	£1169
EF 17-40mm f4.0 L USM	£613
EF-S 17-55mm f2.8 L USM	£789
EF-S 17-85mm f4.0-5.6 IS USM	£369
EF-S 18-55mm f3.5-5.6 IS II	£148.99
EF-S 18-135mm f3.5-5.6 IS	£349.99
EF-S 18-200mm f3.5-5.6 IS	£407.89
EF 24-70mm f2.8 L USM	£979

EF 24-105mm f4.0 L IS USM

EF 28-135mm f3.5-5.6 IS USM	£378.99
EF 28-300mm f3.5-5.6 L IS USM	£2184.99
NEW! EF-S 55-250mm f4.0-5.6 IS II	£219
EF 70-200mm f2.8 L USM	£999
EF 70-200mm f2.8 L IS USM II	£1879
EF 70-200mm f4.0 L USM	£519.99
EF 70-200mm f4.0 L IS USM III	£915
EF 70-300mm f4.0-5.6 L IS USM	£412.99
EF 70-300mm f4.0-5.6 L IS USM III	£1169
EF 75-300mm f4.0-5.6 L IS USM III	£199.95
EF 100-400mm f4.5-5.6 L IS USM	£1199

NIKON LENSES

10.5mm f2.8 AF-S DX Fisheye	£523.89
14mm f2.8 D AF ED	£1214.90
16mm f2.8 D AF Fisheye	£597.99
20mm f2.8 D AF	£465
24mm f1.4 G AF-S ED	£1599
24mm f2.8 D AF	£334.90
24mm f3.5 D ED PC-E	£1383.89
28mm f2.8 D AF	£220.89
35mm f1.8 G AF-S DX	£163.99
35mm f2.0 D AF	£254.89
45mm f2.8 D PC-E ED Micro	£1393.99
50mm f1.4 G AF-S	£293.95
50mm f1.4 D AF	£232.99
50mm f1.8 D AF	£106
50mm f1.8 G AF-S	£179
60mm f2.8 G AF-S ED Micro	£397.99
85mm f1.4 G AF-S	£1264.99
85mm f1.4 D AF	£897.89
85mm f1.8 D AF	£304.89
85mm f2.8 D PC-E Micros	£1357.99
85mm f3.5 G ED AF-S VR DX Micro	£414.99
105mm f2.8 G AF-S VR IF ED Micro	£612.99
135mm f2.0 D AF DC	£967.99
180mm f2.8 D AF IF-ED	£627.99
200mm f2.0 G AF-S VR IF	£3128.90
200mm f4.0 AF Micro	£1123.89

SIGMA LENSES

30mm f1.4 EX DC	£379
50mm f2.8 EX DG Macro	£269
50mm f1.4 EX DG HSM From	£379
70mm f2.8 EX DG Macro	£369
85mm f1.4 EX DG Macro	£759
105mm f2.8 EX DG Macro	£399
150mm f2.8 EX DG Macro	£999.99
180mm f2.8 EX DG Macro	£1632.90
300mm f4.5-5.6 G AF-S VR II	£1632.90
400mm f4.0 G AF-S VR II	£1183.90
500mm f4.5-5.6 G AF-S VR	£4773.99
800mm f5.6 APO EX DG Macro	£4988
1000mm f5.6 APO EX DG Macro	£4319

SIGMA LENSES

30mm f1.4 EX DC	£379
50mm f2.8 EX DG Macro	£269
50mm f1.4 EX DG HSM From	£379
70mm f2.8 EX DG Macro	£369
85mm f1.4 EX DG Macro	£759
105mm f2.8 EX DG Macro	£399
150mm f2.8 EX DG Macro	£999.99
200mm f4.5-5.6 G AF-S VR	£1632.90
300mm f4.5-5.6 G AF-S VR	£1183.90
400mm f4.0 G AF-S VR II	£4773.99
500mm f4.5-5.6 G AF-S VR	£4988
800mm f5.6 APO EX DG Macro	£4319

TAMRON LENSES

with 5 Year Warranty	
60mm f2.0 DI II LD SP AF Macro	£354.99
180mm f3.5 DI SP AF Macro	£698
10-24mm f3.5-4.5 DI II LD SP AF IF	£368.99
17-50mm f2.8 XR DI II VC	£344.89
28-75mm f2.8 XR DI	£357.99

Up to £50 TAMRON CASHBACK® on selected lenses:	
18-200mm f3.5-6.3 AF XR DI II	£169
£149 Inc £20 Cashback*	£169
28-70mm f4.5-5.6 SP DI VC USD	£309.99 Inc £30 Cashback*
£309.99 Inc £30 Cashback*	£339.99
18-270mm f3.5-6.3 DI II VC PZD	£448 Inc £50 Cashback*
£448 Inc £50 Cashback*	£498

Tamron Cashback* offer ends 25.01.12

Digital Compact Batteries, Cases and Accessories are available on our website

PENTAX

Optio WG-1 Purple or Black	£199
Optio WG-1 GPS Grey, Orange or Green	£219
NEW! V-Lux 2	
D-Lux 5	£599
NEW! V-Lux 30	£549

Panasonic

Lumix T20 Red, Blue, Silver or Black	£199 Inc £35 Cashback*
16x optical zoom	£234
NEW! Lumix FZ45	
24x optical zoom	£239
10.1 megapixels	

Olympus Cashback* offer ends 31.12.11

OLYMPUS

XZ-1 White or Black	£269
6-24mm f2.8-2.5 lens	
720p movie mode	
NEW! SP-810 UZ Classic Black	£199
Tough Models Waterproof, shockproof and Freezeproof! See website for details:	
NEW! TG-310	
Blue, White, Orange, Red or Silver	
NEW! TG-610	
Blue, Red, Silver or Black	£118
£174	

Panasonic

WX5 Violet or Brown	£267
TX10 Silver, Pink or Black	£269
UP TO £40 SONY CASHBACK® on selected models:	
WX7 Black or Silver	£145.95 Inc £30 Cashback*
WX10 Gold or Black	£184.95
HX9V Black	£199 Inc £30 Cashback*
HX100V Black	£229.95 Inc £40 Cashback*
£344.95 Inc £40 Cashback*	£384

Sony Cashback* offer ends 24.12.11

SONY

1080i movie mode	
2.7" LCD	
Cyber-Shot HX7V Black or Gold	£229.95
£199.95 Inc £30 Cashback*	
£229.95	

PANASONIC

WXS Violet or Brown	£267
TX10 Silver, Pink or Black	£269
UP TO £40 SONY CASHBACK® on selected models:	
WX7 Black or Silver	£145.95 Inc £30 Cashback*
WX10 Gold or Black	£184.95
HX9V Black	£199 Inc £30 Cashback*
HX100V Black	£229.95 Inc £40 Cashback*
£344.95 Inc £40 Cashback*	£384

Sony Cashback* offer ends 24.12.11

FUJIFILM

16.0 megapixels	£259

<tbl_r cells="2" ix="4" maxcspan="1" maxrspan="1" usedcols="

01603 208761
 advice line: 01603 208302
call us Mon-Fri 8am-7pm
 or visit our website at www.wex.co.uk



Nikon Coolpix P7000
 Only £269
 + FREE Case worth £24.99
 Save £160 RRP £429.99



Sigma 10-20mm f4.0-5.6
 Lens. Only £399
 + FREE Sigma UV Filter
 worth £49.99



Fujifilm Finepix JX370
 Only £74.99
 + FREE 4GB Card &
 Case worth £24.90



Canon EOS 600D
 DSLR. From £535
 + FREE Bag worth £69.99
 + £50 Cashback*

Christmas WOW Deals

HURRY Once they're gone, they're gone!



Metz 36 AF-5 Flashgun
 Only £69.99
 Save £15 was £84.99



Lacie 500GB Rikiki Hard
 Drive. Only £55
 Save £22 RRP £77



Ilford A4 Glossy Paper
 (20s). Only £10
 Save £5



Lowepro Fastpack
 350 Black. Only £49
 Save £20 was £69



ColorMunki Photo
 Only £295
 + FREE Nik Viveza 2
 Software worth £87



Epson Photo R3000
 Only £559
 + FREE 3 Year Warranty
 + FREE Paper worth £67+



Sky-Watcher
 Skyhawk 114
 Telescope. Only £99
 Save £16 was £115



Nikon 9x25 Travelite
 V CF Binoculars
 Only £59
 Save £10 was £69

Mifsuds
.COM
FAMILY RUN SINCE 1954



Mail Order :
01803 852400
Email - info@mifsuds.com
www.mifsuds.com

27-29, Bolton Street, Brixham, Devon, TQ5 9BZ.

PHONE LINES OPEN

MON-FRI 8am - 7pm,
SAT 9am - 5pm,
SUN 10am - 1pm.
SHOP OPEN

MON-SAT 9am - 5pm,
SUN 10am - 1pm.

U.K.
Stock
ONLY

Canon MIFSUDS ARE CANON PROFESSIONAL STOCKISTS

EOS DSLRS + KITS

1D X body - pre-order now	£5299
1D MK IV body	£3499
5D MKII body	£1639
5D MKII + 24-70	£2569
5D MKII + 24-105 IS	£2399
7D body	£1189
7D + 15-85 IS	£1697
60D body	£777
60D + 18-55 IS	£876
60D + 18-135 IS	£1047
600D body	£549
600D + 18-55 IS	£637
600D + 18-135 IS	£797
550D body	£499
550D + 18-55 IS	£579
1100D body	£339
1100D + 18-55 IS	£399
COMPACT	
G12	£409

U.K.
Stock
ONLY

DIGITAL SLR + KITS

D3X body	£5049
D3S body	£3499
D700 body	£1769
D7000 body	£947
D7000 + 18-105 VR	£1097
D90 body	£589
D90 + 18-105 VR	£777
D5100 body	£577
D5100 + 18-55 VR	£677
D3100 body	£399
D3100 + 18-55 VR	£477
Nikon 1 V1 + 10-30 + 30-110	£889
Nikon 1 V1 + 10-30	£729
Nikon 1 V1 + 10	£779
Nikon 1 V1 + 10-30 + 30-110	£599
Nikon 1 J1 + 10-30	£455
Nikon 1 J1 + 10	£519
P7100 Compact	£399

U.K.
Stock
ONLY

SIGMA

MIFSUDS ARE SIGMA PRO LENS STOCKISTS
3 YEAR WARRANTY ALL LENSES

PENTAX PKAF SPECIALS		SONY SPECIAL	EX DEMO SPECIALS
12-24 F4.5/6 EX DG	£549	150-500 F5/6.3 DG OS	£299
24-70 F2.8 EX DG	£799	24-70mm F2.8 EX DG Sony only	£299

10-20 F3.5 EX DC HSM	£499	50 F1.4 EX DG	£1249
10-20 F4/5.6 EX DC	£429	50 F2.8 EX DG	£309
12-24 F4/5.6 EX DG macro MKII	£679	50-500 F4/5.6 OS HSM	£95
17-50 F2.8 EX DC OS HSM	£569	70 F2.8 EX DG macro	£249
17-70 F2.8/4.5 DC OS	£344	70-200 F2.8 EX DG OS	£1775
18-200 F3.5/6.3 DC OS CAF/NAF	£249	70-200 F2.8 EX DG only	£989
18-250 F3.5/6.3 DC OS	£399	70-300 F4/5.6 DG OS	£969
24-70 F2.8 EX IF DG HSM	£639	2x EX DG CAF/NAF	£537
30 F1.4 EX DC HSM	£370	85 F1.4 EX DG HSM	£1097

Family Run Pro Dealership with Friendly, Knowledgeable Staff. Open 7 days per week. Prices inc VAT. P&P Extra. E&OE.

We are happy to reserve new & used stock for customers planning to visit. Prices are based on current stock at time of compilation December 12th 2011. Prices are subject to change without notice so please check availability to avoid disappointment. We keep the website updated daily - latest prices available on-line.

MAIL ORDER : 01803 852400

Email - info@mifsuds.com

www.mifsuds.com

27-29, Bolton Street, Brixham, Devon, TQ5 9BZ.

PHONE LINES OPEN
MON-FRI 8am - 7pm,
SAT 9am - 5pm,
SUN 10am - 1pm.
SHOP OPEN
MON-SAT 9am - 5pm,
SUN 10am - 1pm.



£1129



£798



£1299



£1775



£1097



£689



£5549



£415



£219

Nikon MIFSUDS ARE NIKON PROFESSIONAL DEALERS

DIGITAL SLR + KITS

D3X body	£5049
D3S body	£3499
D700 body	£1769
D7000 body	£947
D7000 + 18-105 VR	£1097
D90 body	£589
D90 + 18-105 VR	£777
D5100 body	£577
D5100 + 18-55 VR	£677
D3100 body	£399
D3100 + 18-55 VR	£477
Nikon 1 V1 + 10-30 + 30-110	£889
Nikon 1 V1 + 10-30	£729
Nikon 1 V1 + 10	£779
Nikon 1 V1 + 10-30 + 30-110	£599
Nikon 1 J1 + 10-30	£455
Nikon 1 J1 + 10	£519
P7100 Compact	£399

U.K.
Stock
ONLY

SIGMA

MIFSUDS ARE SIGMA PRO LENS STOCKISTS
3 YEAR WARRANTY ALL LENSES

PENTAX PKAF SPECIALS		SONY SPECIAL	EX DEMO SPECIALS
12-24 F4.5/6 EX DG	£549	150-500 F5/6.3 DG OS	£299
24-70 F2.8 EX DG	£799	24-70mm F2.8 EX DG Sony only	£299

10-20 F3.5 EX DC HSM	£499	50 F1.4 EX DG	£1249
10-20 F4/5.6 EX DC	£429	50 F2.8 EX DG	£309
12-24 F4/5.6 EX DG macro MKII	£679	50-500 F4/5.6 OS HSM	£95
17-50 F2.8 EX DC OS HSM	£569	70 F2.8 EX DG macro	£249
17-70 F2.8/4.5 DC OS	£344	70-200 F2.8 EX DG OS	£1775
18-200 F3.5/6.3 DC OS CAF/NAF	£249	70-200 F2.8 EX DG only	£989
18-250 F3.5/6.3 DC OS	£399	70-300 F4/5.6 DG OS	£969
24-70 F2.8 EX IF DG HSM	£639	2x EX DG CAF/NAF	£537
30 F1.4 EX DC HSM	£370	85 F1.4 EX DG HSM	£1097

Family Run Pro Dealership with Friendly, Knowledgeable Staff. Open 7 days per week. Prices inc VAT. P&P Extra. E&OE.

We are happy to reserve new & used stock for customers planning to visit. Prices are based on current stock at time of compilation December 12th 2011. Prices are subject to change without notice so please check availability to avoid disappointment. We keep the website updated daily - latest prices available on-line.

Panasonic
Micro 4/3rds system

NEW! GX1



£552



£722



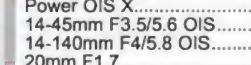
£489



£469



£645



£719



£1089



£380



£239



£449



£126



£197

£649

£126

£197

£389

£389

£319

£429

Family Run Pro Dealership with Friendly, Knowledgeable Staff. Open 7 days per week. Prices inc VAT. P&P Extra. E&OE.

We are happy to reserve new & used stock for customers planning to visit. Prices are based on current stock at time of compilation December 12th 2011. Prices are subject to change without notice so please check availability to avoid disappointment. We keep the website updated daily - latest prices available on-line.



Mifsuds
.COM
FAMILY RUN SINCE 1954



Mail Order :

01803 852400

Email - info@mifsuds.com

www.mifsuds.com

27-29, Bolton Street, Brixham, Devon, TQ5 9BZ.

PHONE LINES OPEN

MON-FRI 8am - 7pm,

SAT 9am - 5pm,

SUN 10am - 1pm.

SHOP OPEN

MON-SAT 9am - 5pm,

SUN 10am - 1pm.

In Stock - Ready To Go!

Canon

SELECTED USED EQUIPMENT



£549

200mm f2.8 LII U

USED
• 3 MONTH WARRANTY

£4299

300mm f2.8 IS L U

USED
• 3 MONTH WARRANTY

£999 Mint-

300mm f4 IS L U

£5999 Mint-

400mm f2.8 IS L U

USED
• 3 MONTH WARRANTY

£4499 Mint-

400mm f4 DO

LENS HIRE

from 10mm to 600mm

Email for full details - info@mifsuds.com



Nikon

£3199

300mm f2.8 AFS VR

USED
• 3 MONTH WARRANTY

£2999

400mm f2.8 AFI

£4999

500mm f4 AFS VR

USED
• 3 MONTH WARRANTY

£3799

500mm f4 AFS

USED
• 3 MONTH WARRANTY

£4999 Mint-

600mm f4 AFS II

USED
• 3 MONTH WARRANTY

Part Exchange Welcomed

COLLECTION CAN BE ARRANGED

In the first instance please email:
info@mifsuds.com or ring: 01803 852400

Family Run Pro Dealership with Friendly, Knowledgeable Staff. Open 7 days per week. Prices inc VAT. P&P Extra. E&OE.

We are happy to reserve new & used stock for customers planning to visit. Prices are based on current stock at time of compilation December 12th 2011. Prices are subject to change without notice so please check availability to avoid disappointment. We keep the website updated daily - latest prices available on-line.

WANTED NOW!

We want your good quality cameras and lenses -

**CANON EOS 1D/1DS series, EOS 40D/50D/60D, 5D/5D MKII,
7D, EOS 500D/550D/600D etc, ALL L series lenses especially
300mm f2.8, 400mm f2.8, 500mm f4 and 600mm f4.**

**NIKON D3S, D3X, D3, D2X, D300/D300S, D200, D7000,
D90, D80 etc, ALL lenses especially 200mm f2,
200-400mm, 300mm f2.8, 400mm f2.8, 500mm f4 and 600mm f4.**

PENTAX - SONY - PANASONIC systems.

We also want your good quality FILM cameras..

**35MM - CANON, NIKON, LEICA, OLYMPUS, MINOLTA,
PENTAX, CONTAX systems.**

**MEDIUM FORMAT - BRONICA ETRS, SQ, GS and RF,
MAMIYA 645, RB, RZ, 6/7 and TLR, HASSELBLAD,
PENTAX 645MF, 645AF and 6X7 systems.**

WE BUY FOR CASH

PART EXCHANGE OR COMMISSION SALE

Collection can be arranged.

contact us at **info@mifsuds.com** or ring **01803 852400**

Mifsuds.com
FAMILY RUN SINCE 1954

Mail Order :
01803 852400

Email - info@mifsuds.com

www.mifsuds.com

27-29, Bolton Street, Brixham, Devon. TQ5 9BZ.

PHONE LINES OPEN
MON-FRI 8am - 7pm,

SAT 9am - 5pm,

SUN 10am - 1pm.

SHOP OPEN

MON-SAT 9am - 5pm,

SUN 10am - 1pm.



Lowering the Cost of Printing

We are a small, family owned and run company, specialising in photographic consumables - and proud winners of the 2011 Good Service Award. We are located in Leamington Spa, in the heart of Warwickshire - if you are passing, please pop into our shop, and meet Cooper - our new office dog!

01926 339977 www.premier-ink.co.uk



PRINTER INK CARTRIDGES



EPSON COMPATIBLE & ORIGINAL INK



At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called Jet Tec. Using Jet Tec Compatibles is a way of saving money, without compromising on the quality of your prints. Here're the results from two independent ink tests that agree...

"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"
- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing"
- Computer Upgrade Magazine



Ink Test
Winner
★★★★★

Cartridge Code:	Originals:	Jet Tec Compatibles:	Suitable EPSON Printers:
T007 Black	£22.99 16ml	£3.99 20ml, 3 for £10.99	Photo 790, 870, 890, 895, 900, 915, 1290
T008 Colour	£18.99 48ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 915
T009 Colour	£26.99 66ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£19.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830U, 925, 935
T027 Colour	£22.99 46ml	£4.99 50ml, 3 for £13.99	C42, C44, C46
T036 Black	£9.99 10ml	£3.99 13ml, 3 for £10.99	C42, C44, C46
T037 Colour	£11.99 25ml	£4.99 31ml, 3 for £13.99	C42, C44, C46
T040 Black	£39.99 17ml	£3.99 20ml, 3 for £10.99	C62, CX3200
T041 Colour	£29.99 37ml	£4.99 46ml, 3 for £13.99	440, 460, 660, Photo 700, 750, 1200
T050 Black	£29.99 15ml	£2.99 16ml, 3 for £7.99	740, 760, 800, 850, 860, 1160
T051 Black	£29.99 24ml	£2.99 26ml, 3 for £7.99	440, 460, 660, 740, 760, 1160
T052 Colour	£29.99 43ml	£3.99 39ml, 3 for £10.99	Photo 700, 750
T053 Colour	£29.99 43ml	£3.99 48ml, 3 for £10.99	Photo 2100
T0341-T0347 Set of 7	£119.99 set of 7	Check Website.	
T0341/8 each	£14.99 17ml	Check Website.	
T0342/3/4 each	£17.99 17ml	Check Website.	
T0345/6/7 each	£17.99 17ml	Check Website.	
T0441-T0454 Set of 4	£42.99 set of 4	£14.99, 3 sets for £42.99	C64, C66, C84, C96, CX3000/3650, CX6400, CX6600
T0441 Black	£17.99 13ml	£4.99 21ml, 3 for £13.99	
T0452/3/4 each	£9.99 8ml	£3.99 21ml, 3 for £10.99	R200, R220, R300, R320, R340
T0481-T0486 Set of 6	£64.99 set of 6	£19.99, 3 sets for £56.99	RX500, RX600, RX620, RX640
T0481/2/3 each	£14.99 13ml	£4.99 21ml, 3 for £10.99	Photo R800, R1800
T0484/5/6 each	£14.99 13ml	£4.99 21ml, 3 for £10.99	
T0540-T0549 Set of 8	£109.99 set of 8	£35.99, 3 sets for £99.99	
T0540 Gloss	£8.99 13ml	£3.99 21ml, 3 for £13.99	
T0541/2/3/4 each	£14.99 13ml	£4.99 21ml, 3 for £13.99	
T0547/8/9 each	£14.99 13ml	£4.99 21ml, 3 for £13.99	
T0551-T0554 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99	
T0551 Black	£8.99 8ml	£4.99 21ml, 3 for £10.99	
T0552/3/4 each	£8.99 8ml	£3.99 21ml, 3 for £10.99	
T0591-T0599 Set of 8	£99.99 set of 8	Check Website.	
T0591/2/3 each	£12.99 13ml	Check Website.	
T0594/5/6 each	£12.99 13ml	Check Website.	
T0597/8/9 each	£12.99 13ml	Check Website.	
T0611-T0614 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99	D68, D88, DX3800/3850, DX4200/4250, DX4800/4850
T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	
T0612/3/4 each	£8.99 8ml	£3.99 21ml, 3 for £10.99	
T0711-T0714 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99	S20, S21, SX100/105/110/115/200/205/210/215
T0711 Black	£8.99 7.4ml	£4.99 13ml, 3 for £13.99	5X400/405/415/515, D78/92/120, 840W, BX300
T0712/3/4 each	£8.99 5.6ml	£3.99 13ml, 3 for £10.99	DX4000/4400/5000/6000/7000/7400/8400/9400
T0791-T0796 Set of 6	£69.99 set of 6	Check Website.	Photo 1400
T0791/2/3 each	£11.99 10ml	Check Website.	
T0794/5/6 each	£11.99 10ml	Check Website.	
T0801-T0806 Set of 6	£49.99 set of 6	£19.99, 3 sets for £57.99	Photo P50, PX650/680/700W/710W/720W, T730W/800F/W/810F/W/830F/W/830FW
T0801/2/3 each	£8.99 7.4ml	£3.99, 13ml, 3 for £10.99	R265/265/360, RX560/585/685
T0804/5/6 each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	Photo R1900
T0870-T0879 Set of 8	£76.99 set of 8	Check Website.	
T0870 Glass	£7.99 11.4ml	Check Website.	
T0871/2/3/4 each	£9.99 11.4ml	Check Website.	
T0877/8/9 each	£9.99 11.4ml	Check Website.	
T0961-T0969 Set of 8	£78.99 set of 8	Check Website.	Photo R2880
T0961/2/3/4/5/6 each	£9.99 11.4ml	Check Website.	
T0966/7/8/9 each	£9.99 11.4ml	Check Website.	
T1281-T1284 Set of 4	£26.99 set of 4	£14.99 set of 4	S22, SX125/130, SX420W/425W/445W, BX305F
T1281 Black	£7.99 5.9ml	£4.99 13ml	
T1282/3/4 each	£6.99 3.6ml	£3.99 10ml	
T1291-T1294 Set of 4	£37.99 set of 4	£16.99 sets of 4	SX420W/425W/445W/525WD/620FW, BX305F/320FW/BX325FW/5D35WD/625FW/630FW, BX635FW/BX925FW/BX935FW, B42WD
T1291 Black	£10.99 11.2ml	£5.49 16ml	
T1292/3/4 each	£9.99 7ml	£4.99 13ml	
T1571-9, each NEW	£20.99 25.8ml each or £164.99 set of 8	Photo R3000	
T1591-9, each NEW	£14.99 17ml each or £109.99 set of 8	Photo R2000	
T5591-6, each	£12.99 13ml each or £64.99 set of 8	Photo RX700	

Please call or check our website if you cannot find cartridges for your printer.

WIDE FORMAT INK



EPSON Stylus Pro 3800, 3880	T5801/5802/5803/5804/5805/5806/5807/5808/5809/580A/B 80ml each	£44.99
EPSON Stylus Pro 4000, 4400, 7600, 9600	T5431/5432/5433/5434/5435/5436/5437/5438 110ml each	£44.99
	T5441/5442/5443/5444/5445/5446/5447/5448 220ml each	£69.99
EPSON Stylus Pro 4800, 4880:	T6051/6052/6053/6054/6055/6056/6057/6138/6059 110ml	£44.99
	T6061/6062/6063/6064/6065/6066/6067/6148/6069 220ml	£69.99
EPSON Stylus Pro 7800, 7880, 9800:	T6021/6022/6023/6024/6025/6026/6027/6118/6029 110ml	£44.99
	T6031/6032/6033/6034/6035/6036/6037/6128/6039 220ml	£69.99

Please call or check our website for further details.

E&OE. Prices may be subject to change, but hopefully not!

ILFORD

As an Ilford Pro Centre, we stock the complete range of Ilford Color paper, including A2, 17, 24, 30, 44 and 50cm. Below is just a selection.

Photo Glossy Paper 200g, A4, 20 +20 FREE	£7.99
Smooth Gloss 290g, 6x4, 100 sheets	£17.99
Smooth Gloss 290g, 7x5, 100 sheets	£23.99
Smooth Gloss 290g, A4, 25 +10 FREE	£12.99
Smooth Gloss 290g, A4, 100	£35.99
Smooth Gloss 290g, A3, 25 sheets	£27.99
Smooth Gloss 290g, A3+, 25 sheets	£29.99
Smooth Pearl 290g, 6x4, 100 sheets	£17.99
Smooth Pearl 290g, 7x5, 100 sheets	£23.99
Smooth Pearl 290g, A4, 25 +10 FREE	£12.99
Smooth Pearl 290g, A4, 100	£35.99
Smooth Pearl 290g, A3, 25 sheets	£27.99
Smooth Pearl 290g, A3+, 25 sheets	£29.99
Smooth Fine Art 190g, A4, 10 sheets	£12.99
Smooth H/weight Matt 200g, A4, 50 sheets	£12.99
Smooth Lustre Duo 280g, A4, 25 sheets	£14.99
Gold Fibre Silk 310g, A4, 50 sheets	£44.99

ICC profiles available for all Ilford papers

Hahnemühle

Sample Pack 14 sheets, A4	£9.99
Albrecht Dürer 210g, A4, 25 sheets	£22.99
German Etching 310g, A4, 25 sheets	£27.99
Bamboo 290g, A4, 25 sheets	£27.99
Sugar Cane 300g, A4, 25 sheets	£24.99
Photo Rag 308 308g, A4, 25 sheets	£29.99
Photo Rag Pearl 320g, A4, 25 sheets	£32.99
Photo Rag Satin 310g, A4, 25 sheets	£32.99
Photo Rag Baryta 315g, A4, 25 sheets	£34.99
Fine Art Pearl 285g, A4, 25 sheets	£32.99
Fine Art Baryta 325g, A4, 25 sheets	£32.99

ICC profiles available for all Hahnemühle papers

Fotospeed

Sample Pack 14 sheets, 7 different papers!	£9.99
Pigment Friendly Gloss 270g, A4, 50 +15 FREE	£19.99
Pigment Friendly Lustre 270g, A4, 50 +15 FREE	£19.99
Pigment Friendly Matt 270g, A4, 50 +15 FREE	£19.99
NST Natural Textured 315g, A4, 20	£17.99
NST Natural Soft Textured 315g, A4, 20	£17.99
HWS High White Smooth 315g, A4, 20	£19.99
NEW Platinum Baryta 300g, A4, 20	£22.99

ICC profiles available for all Fotospeed papers

As an Official Fotospeed Stockist, we can supply the complete Fotospeed range. Below is just a tiny selection of their papers.

Premier Ink & Photographic, Longfield Road, Leamington Spa, CV31 1XB. 01926 339977

Lowering the Cost of Photography

Orders are shipped promptly by Royal Mail 1st class post, for which we charge just £1.79 per order. All prices include VAT, and a full VAT receipt is provided with every order. Payment accepted by credit/debit card, cheque or postal order. Orders accepted securely online, www.premier-ink.co.uk, over the telephone, 01926 339977, by post, or by visiting our shop: Premier Ink & Photographic, Longfield Road, Sydenham Ind Estate, Leamington Spa, CV31 1XB.

01926 339977 www.premier-ink.co.uk



Premier
Ink & Photographic

Winners of the Amateur Photographer 2011 GOLD "Good Service Award"

MEMORY

T Transcend®

Compact Flash	
2GB 20MB/s	£14.99 £8.99
4GB 20MB/s	£19.99 £10.99
8GB 20MB/s	£24.99 £16.99
16GB 20MB/s	£44.99 £26.99

SD Cards

2GB	£9.99 £3.99
4GB Class 10	£19.99 £9.99
8GB Class 10	£29.99 £9.99
16GB Class 10	£49.99 £19.99

USB Pen Drives

2GB Transcend	£9.99 £4.69
4GB Transcend	£14.99 £4.99
8GB Transcend	£19.99 £8.99
16GB Transcend	£34.99 £16.99

Lexar

Compact Flash	
8GB 60MB/s	£14.99 £8.99
8GB 90MB/s	£17.99 £4.99
16GB 60MB/s	£20.45 £12.99
16GB 90MB/s	£21.30 £9.99

SD Cards

8GB Class 10	£7.99 £2.99
16GB Class 10	£13.99 £4.99

SanDisk

Sandisk Ultra 30MB/s	
4GB 30MB/s	£21.76 £14.99
8GB 30MB/s	£36.12 £23.99
16GB 30MB/s	£70.06 £46.99

Sandisk Extreme 40&60MB/s

4GB 40MB/s	£36.94 £21.99
8GB 60MB/s	£67.02 £38.99
16GB 60MB/s	£116.19 £68.99
32GB 60MB/s	£208.89 £134.99

Sandisk Blue C2: 5MB/s

2GB 5MB/s	£8.27 £4.99
4GB 5MB/s	£12.47 £6.49
8GB 5MB/s	£24.10 £11.99

Sandisk Ultra C4: 15MB/s

2GB 15MB/s	£9.57 £5.99
4GB 15MB/s	£18.06 £7.99
8GB 15MB/s	£27.85 £14.99
16GB 15MB/s	£57.22 £28.99

Sandisk Extreme C10: 30MB/s

4GB 30MB/s	£21.35 £11.99
8GB 30MB/s	£37.42 £18.99
16GB 30MB/s	£52.02 £27.99
32GB 30MB/s	£92.02 £47.99

Sandisk Extreme Pro UHS1: 45MB/s

8GB 45MB/s	£54.54 £27.49
16GB 45MB/s	£103.58 £58.99

xD Picture Cards

2GB Olympus	£24.99 £14.99
-------------	----------------------

Memory Cards

BATTERIES

Camera Batteries

A comprehensive range of rechargeable li-ion batteries. Manufactured by respected independent battery manufacturers Energizer and Blumax. All batteries come with a 2 year guarantee.

NB-1L for Canon	£9.99
NB-L1H for Canon	£9.99
NB-3L for Canon	£9.99
NB-4L for Canon	£9.99
NB-5L for Canon	£9.99
NB-6L for Canon	£9.99
NB-7L for Canon	£12.99
NB-8L for Canon	£9.99
NB-9L for Canon	£9.99
BP-S11 for Canon	£12.99
LP-E5 for Canon	£12.99
LP-E6 for Canon	£29.99
LP-E8 for Canon	£15.99
LP-E10 for Canon	£12.99
NP40 for Fuji	£9.99
NP45 for Fuji	£9.99
NP50 for Fuji	£9.99
NP60 for Fuji	£9.99
NP95 for Fuji	£9.99
NP140 for Fuji	£12.99
NP150 for Fuji	£19.99
NP200 for Minolta	£9.99
NP400 for Minolta	£12.99
EN-EL1 for Nikon	£9.99
EN-EL2 for Nikon	£9.99
EN-EL3/3A for Nikon	£9.99
EN-EL3E for Nikon	£15.99
EN-EL5 for Nikon	£9.99
EN-EL9 for Nikon	£12.99
EN-EL10 for Nikon	£9.99
EN-EL11 for Nikon	£9.99
EN-EL12 for Nikon	£9.99
EN-EL19 for Nikon	£12.99
L10B/12B for Olympus	£9.99
L14B/42B for Olympus	£9.99
L50B for Olympus	£9.99
BLM-1 for Olympus	£12.99
BLS-1 for Olympus	£12.99
CGA-S005 for Panasonic	£9.99
CGR-S006 for Panasonic	£9.99
CGA-S007 for Panasonic	£9.99
CGA-S008 for Panasonic	£9.99
BGCF10E (V3) for Panasonic	£19.99
BGCF10E (V3) for Panasonic	£19.99
BLB13 (V3) for Panasonic	£19.99
BM89 (V2) for Panasonic	£24.99
VGB130 (V2) for Panasonic	£26.99
D-L18 for Pentax	£9.99
D-L150 for Pentax	£12.99
SLM-113D for Samsung	£9.99
SLM-1674 for Samsung	£12.99
BG-1 for Sony	£19.99
NP-FM500H for Sony	£19.99
NP-FH50 for Sony	£19.99
NP-FW50 for Sony	£24.99

Battery Grips

A range of professional battery grips from Hahnel. All can take two Li-Ion batteries for double the power. They have a battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

For Canon DM2KII:	£99.99
For Canon 7D:	£99.99
For Canon 30/40/50D:	£99.99
For Canon 60D:	£99.99
For Canon 450D:	£69.99
For Canon 500D:	£69.99
For Canon 550D:	£99.99
For Canon 1000D:	£69.99
For Nikon D40/D60:	£39.99
For Nikon D80/D90:	£99.99
For Nikon D300/D700:	£99.99
For Nikon D7000:	£99.99

Dedicated Charger

A dedicated Li-Ion charger, able to charge most camera batteries. Mains cable, plus 12V car charger.

£14.99

Coin Cells, etc

A comprehensive range of specialist batteries - see our website for full range.

CR123A Energizer Lithium (1)	£1.99
CR2 Energizer Lithium (1)	£1.99
2CR5 Energizer Lithium (1)	£3.99
CRV3 Energizer Lithium (1)	£1.99
LR44 Energizer Alkaline (2)	£1.99
CR2025, CR2032 (1)	£1.99

Full range of coin cells in stock

SQUARE FILTERS

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens
- 2) A filter holder clips onto the ring
- 3) One or more P-type (84mm wide) filters

P-Type Adapter Rings

49mm Adapter Ring	£4.99
52mm Adapter Ring	£4.99
55mm Adapter Ring	£4.99
58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99

P-Type Holders

Holder Standard	£5.99
Holder Wide Angle	£9.99
Hood Modular	£9.99
Hood Bellows	£34.99
A to P Type Adapter	£9.99

P-Type Bellows Hood

£49.99

P-Type Filter Wallet

A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters
£9.99

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

P-Type Neutral Density Filter Kit

£49.99

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND2 Graduated Filter, 1x ND4 Filter, 1x ND8 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm). Just £49.99 - saving nearly £5 on the individual prices

SCREW-TYPE FILTERS

KOOD

Japanese Optical Glass Filters

Coated to reduce lens flare and reflections.

UV / Haze Filters

Used to both protect the lens of your camera, and to absorb ultraviolet rays that can cause photoes to appear hazy.

46mm UV / Haze

£6.99

52mm UV / Haze

£6.99

55mm UV / Haze

£7.99

58mm UV / Haze

£6.99

62mm UV / Haze

£7.99

67mm UV / Haze

£10.99

72mm UV / Haze

£11.99

77mm UV / Haze

£14.99

LENS

TAMRON

10-24mm f3.5-5.6 DI 2 SP	£369.00
17-50mm f2.8 XR DI/2	£269.00
17-50mm f2.8 XR DI/2 VC	£345.00
18-200mm f3.5-6.3 XR DI/2	£169.00
70-300mm f4.5-6.6 DI LD MACRO	£133.00
70-300mm f4.5-6.6 DI USD VC	£345.00
60mm f2.8 DI 2 SP MACRO	£349.00
90mm f2.8 DI MACRO	£366.00

CANON

10-22mm f3.5-4.5 USM EF-S	£649.00
15-85mm f3.5-5.6 IS USM EF-S	£599.00
17-40mm f4 L USM	£612.00
17-55mm f2.8 IS USM EF-S	£75.00
17-55mm f4-5.6 IS USM EF-S	£249.00
18-135mm f3.5-5.6 IS EF-S	£289.00
50mm f1.8 EF	£99.00
50mm f1.4 USM	£308.00
55-200mm f4-5.6 IS EF-S	£219.00
70-200mm f2 L USM	£529.00
70-200mm f2.8 USM	£999.00
70-300mm f4-5.6 IS USM	£1092.00
100mm f2.8 L MACRO IS USM	£719.00

Nikon

10-24mm f3.5-4.5 AF-S DX	£649.00
18-55mm f3.5-5.6 VR AF-S DX	£95.00
16-85mm f3.5-5.6 VR AF-S DX	£449.00
18-105mm f3.5-5.6 VR AF-S DX	£200.00
18-200mm f3.5-5.6 VR AF-S DX	£587.00
35mm f1.8G AF-S	£164.00
40mm f2.8G AF-S MICRO	£231.00
50mm f1.8G AF-S	£175.00
55-300mm f4.5-5.6G VR AF-S	£319.00
70-300mm f4.5-5.6G VR AF-S	£459.00

BAGS

LLOWEPRO

NEW

DSLRL VIDEO PACK 150AW	£89.00
DSLRL VIDEO PACK 250AW	£109.00
DSLRL VIDEO PACK 350AW	£119.00
FASTPACK 200	£50.00
FASTPACK 250	£55.00
FASTPACK 350	£59.00
FLIPSIDE 300	£60.00
FLIPSIDE 400	£80.00
PRO RUNNER 200AW	£45.00
PRO RUNNER 300AW	£55.00
VERSAPACK 200AW	£59.00
VERTEX 100AW	£90.00
VERTEX 200AW	£120.00
VERTEX 300AW	£160.00
STEALTH REPORTER D100AW	£65.00
STEALTH REPORTER D200AW	£84.00
STEALTH REPORTER D300AW	£89.00

VANGUARD

UP-RISE MESSENGER 28	£55.00
UP-RISE MESSENGER 33	£65.00
UP-RISE MESSENGER 38	£75.00
UP-RISE SLING BAG 34	£50.00
UP-RISE BACKPACK 45	£70.00
UP-RISE BACKPACK 46	£85.00
UP-RISE BACKPACK 48	£95.00

TAMRAC

EXPEDITION 5X	£99.00
EXPEDITION 6X	£135.00
EXPEDITION 7X	£144.00
EXPEDITION 8X	£168.00
AERO 70	£39.00
AERO 80	£78.00
AERO SPEEDPACK 75	£68.00
AERO SPEEDPACK 85	£85.00
EVOLUTION 6 SLING	£85.00
EVOLUTION 9 SLING	£144.00
ULTRA PRO 7	£79.00

DOMKE RUGGED WEAR

F-10 SHOULDER BAG	£109.00
F-5X2 SHOULDER BAG	£115.00
F-6 LITTLE BIT SMALLER	£119.00
F-832 PHOTO MESSENGER	£159.00
F-803 CAMERA SATCHEL	£159.00
F-2 SHOOTERS BAG	£169.00
F-4AF PRO SYSTEM BAG	£186.00

TRIPODS

VANGUARD

NIVELO 204BK	£59.00
ALTA+ 235AP + PH-22	£120.00
ALTA+ 263AP + PH-32	£125.00
ALTA+ 264AP + PH-32	£140.00
ALTA PRO 263AB + SBH-100	£167.00
ALTA PRO 263AGH + GH-100	£199.00
ALTA+ 225CT + SBH-50	£259.00
ALTA+ 225CP + PH-22	£199.00
GH100 ACTION GRIP HEAD	£88.00
PH-31 HEAD	£70.00

VELBON

CX440	£26.00
CX540	£34.00
CX640	£39.00
SHERPA 250R + PH157Q	£62.00
SHERPA 555R + QHD53D	£99.00
ULTRA LUXI L + PHD-41Q	£79.00
ULTRA REXI L + QHD61Q	£169.00
ULTRA MAXI MINI	£65.00
NEW ULTRAK 43 + QHD-53D	£149.00

SLIK

SPRINT MINI II GM	£61.00
SPRINT PRO II GM	£71.00
SPRINT PRO II 3-WAY GM	£81.00

BENRO

TRAVEL ANGEL FLIPLOCKS A0685F & BH00	£109.00
A1685F & BH00	£129.00
FLAT TRAVELLER KITS A0180T & BH00	£99.00
A1180T & BH00	£119.00

3 LEGGED THING

ADRIAN X1A + AIRHED1	£179.00
JACK X4A + AIRHED1	£199.00
BRIAN X1.1 + AIRHED1	£309.00
ERIC X41 + AIRHED1	£329.00

CANON 100-400mm f/4.5-5.6L IS USM



rrp £1939.99
SAVE £740
£1199.00

*Price includes £50 cashback!

cameraWORLD

LAST MINUTE Gifts for photographers

PANASONIC LUMIX G3

with 14-42mm f/3.5-5.6 ASPH.

rrp £629.99 SAVE £230

£399.00*

trade up example

£250.00*

*PLUS YOUR PANASONIC LUMIX LENS

(INCLUDES THE £50 CASHBACK)

*Includes £40 cashback!
You pay £439.00
Offer ends 31/12/11



OLYMPUS E-PL1 & 14-42mm f/3.5-5.6 M.ZUIKO

rrp £599.99 SAVE £350

£249.00

trade up example

£149.00*

*+ YOUR NIKON D50 & 18-55mm

rrp £227.40
SAVE £88

£139.00

CANON IXUS 220HS

rrp £199.99
SAVE £70

£129.00

CASH BACK

*Includes £20 cashback!
You pay £149.99
See web for details

ACCESORY KIT

CANON DCC1100 CASE

ANSMANN BATTERY

SANDISK ULTRA 4GB CARD

£37 | rrp £59 | SAVE £22

*Includes £20 cashback!
You pay £149.99
See web for details

SAMSUNG ST30

rrp £199.99
SAVE £111

£59.00

NEW

SAMSUNG ST30

rrp £199.99
SAVE £111

£59.00

SAMSUNG ST30

rrp £199.99
SAVE £111

£59.00

NEW

SAMSUNG ST30

rrp £199.99
SAVE £111

£59.00

CASH BACK

*Includes £30 cashback! See web for details

*Price includes £50 cashback!

Express mail delivery insured courier service, usually next working day (orders before 2pm). All prices include VAT@ 20%.

www.camera-world.co.uk

0845 330 9000

Monday - Friday 8am - 8pm

Saturday 9am - 5pm

Sunday 10am - 4pm

Bank Holidays 10am - 4pm

Order Ref: 0845 330 9000

www.camera-world.co.uk

0845 330 9000

Monday - Friday 8am - 8pm

Saturday 9am - 5pm

Sunday 10am - 4pm

Bank Holidays 10am - 4pm

Order Ref: 0845 330 9000

www.camera-world.co.uk

0845 330 9000

Monday - Friday 8am - 8pm

Saturday 9am - 5pm

Sunday 10am - 4pm

Bank Holidays 10am - 4pm

Order Ref: 0845 330 9000

www.camera-world.co.uk

0845 330 9000

Monday - Friday 8am - 8pm

Saturday 9am - 5pm

Sunday 10am - 4pm

Bank Holidays 10am - 4pm

Order Ref: 0845 330 9000

www.camera-world.co.uk

0845 330 9000

Monday - Friday 8am - 8pm

TEN DAY SALE

START
26/12/11
ENDS
5/1/12

CANON EOS 600D

with 18-55mm IS
f/3.5-5.6 EF-S MKII
rrp £793.99 **SAVE £204**

£549.00

trade up example
£400.00*

*PLUS YOUR EOS 400D & 18-55mm
(INCLUDES THE £50 CASHBACK)



CASH
BACK

*Includes £50 cashback!
You pay £599.00
Offer ends 15/1/12



CANON EOS 7D BODY

rrp £1699.00 **SAVE £511** £1189.00

trade up example
£880.00*

*+ YOUR CANON 40D BODY



CANON 60D & 18-55mm

f/4-5.6 EF-S IS USM IS
rrp £1449.99 **SAVE £430** £1029.00

trade up example
£749.00*

*+ YOUR CANON 40D & 18-55mm



PANASONIC GF3 & 14-42mm

f/3.5-5.6 ASPH.
rrp £469.99 **SAVE £140** £329.00

trade up example
£129.00*

*PLUS YOUR NIKON D80 & 18-105mm
(INCLUDES THE £60 CASHBACK)

BUSHNELL 1080P
TROPHY CAM

NATURE
SECURITY



AS SEEN
ON TV
rrp £349.00
SAVE £60
£290.00

RICOH PX

GREEN ONLY
rrp £199.99
SAVE £60

£139.00



Nikon COOLPIX P7000

rrp £499.99
SAVE £178

£321.00



Nikon ACTION VII
10x50 CF

rrp £129.99
SAVE £40

£89.00



Nikon 35mm

f/1.8G AF-S DX
rrp £199.99
SAVE £36

£164.00



Nikon 10-24mm

f/3.5-4.5 DX
rrp £833.99
SAVE £185

£649.00



LOWEPRO
PHOTO
SPORT
100AW

rrp £135.00
SAVE £41
£94.00

PHOTO SPORT 200AW £159.00

TAMRAC ZUMA 4

rrp £89.99
SAVE £30

£60.00



CRUMPLER
CUPCAKE 5500

rrp £69.99
SAVE £20

£49.00



OLYMPUS
LADYBAG

rrp £30.00
SAVE £21

£9.00



VELBON GEO E540

CARBON FIBRE LEGS & HEADS

FROM £199.00

£199.00



VELBON GEO E540L

CARBON FIBRE LEGS & HEADS

FROM £209.00

£209.00



SAMSUNG
MV800

rrp £249.99
SAVE £70

£179.00

CASE & CARD KIT
TAMRAC ACE2 CASE &
SAMSUNG 4GB MICRO SD CARD

£25 | rrp £32 | **SAVE £8**



SAMSUNG NX11

& 18-55mm

Was £399.99
SAVE £50

£349.00



SAMSUNG NX200

& 20-50mm

Was £649.99
SAVE £100

£549.00



TAMRAC
ULTRA PRO 7

rrp £109.99
SAVE £60

£50.00



Nikon 300mm

f/2.8G AF-S VR II



rrp £5099.99
SAVE £1151

£3949.00

VISIT US ONLINE AT
cameraworld.co.uk

MAIL ORDER HOTLINE
0844 264 0664

All calls charged at local rate

VISIT OUR STORES

LONDON

14 WELLS ST off Oxford St,
LONDON W1 3PB
T: 0207 636 5005
E: sales@cameraworld.co.uk

OPEN SUNDAYS

10am - 5pm

HIGH CHELMER SHOPPING CTR,
CHELMFORD CM1 1XB
T: 01245 255510
E: chelmer@cameraworld.co.uk



ESSEX

HIGH CHELMER SHOPPING CTR,
CHELMFORD CM1 1XB
T: 01245 255510
E: chelmer@cameraworld.co.uk



part exchange cash buy or commission sale

We welcome your unwanted camera equipment
for trade-up or straight sale, including digital,
35mm or medium format – even large format.

We can even collect your equipment from you at no extra cost*
(*subject to equipment value)

We pay **TOP PRICES** or let us sell you equipment
for you for only **20% commission**.

Call our helpful experts on **01245 255510** for details.

REFURBISHED SPECIALS

LIMITED STOCK
WHEN THEY'RE GONE
THEY'RE GONE!

Nikon: 6 Month Warranty Sigma: 12 Month Warranty

BOXED COMPLETE. AS NEW.
HUGE SAVINGS. UK STOCK.

SIGMA 50-500mm

f/4.5-6.3 DG HSM OS

new £1399.99
SAVE £400
£999.00

SIGMA 120-400mm

f/4.5-5.6 DG HSM OS

new £759.00
SAVE £90
£669.00

Nikon D3100

& 18-55mm VR

f/3.5-5.6 AF-S DX

new £499.99
SAVE £70
£429.00

FUJIFILM
FINEPIX HS20

new £249.99
SAVE £50

£199.00

Nikon D7000
& 18-105mm

new £1399.99
SAVE £400
£999.00

E & OE. Goods and delivery services subject to stock availability. Prices subject to change. Pictures are for illustration purposes only.

facebook.com/cameraworld

youtube.com/user/cameraworldUK

twitter.com/cameraworldUK

facebook.com/cameraworld

youtube.com/user/cameraworldUK

twitter.com/cameraworldUK</



ffordes

photographic

Check Out Our New Look Website

Buy On-Line 24/7 - Shop Open Mon-Fri 9 till 5.30

120 Pro II Mag.....	E+ / £79	Tokina 35-300mm F4.5-6.7	Unused [E99]
120 Pro Mag.....	E+ / £79	Tokina 80-400mm F4.5-5.6 ATX+E	+ E++ / £199 [E99]
120 Pro Mag (6x 5).....	E+ / £55	Tokina 100-300mm F4 ATX	Unused [E99]
120/220 Pro 5x6 Mag + Mask.....	E+ / £99	Tokina 300mm F2.8 ATX SD	Unused [E99]
220 Pro II Mag.....	E+ / £49	Vivitar 28-70mm F2.8 Series 1.	Unused [E99]
220 Pro Mag.....	E+ / £20	Zomei 50mm F1.4 Pinar ZF	Unused [E99]
Polaroid Mag.....	E+ / £35	Sigma 14mm F2.8 EX Converter	E++ / £49
APE Prism Finder.....	As Seen / E+ / £49	Sigma 2x EX Apo EX Converter	Mint- / £199
PD Prism Finder.....	E+ / £129	Kenko 2x Converter Pro300	E++ / £79
Waist Level Finder.....	E+ / £35	Jessops 2x MC AFD Converter	E++ / £35
Extension Tube N02.....	E+ / £59	TC-20E Converter	E+ / £99
Extension Tube N01.....	E+ / £59	TC16A Teleconverter	Unused [E99]
Winder II.....	E+ / £49	SB-R20 Speedlight	Mint- / £129
		SC17 Flash Cord	E++ / £129
Mamiya Twin Lens Series			
350S-A, Plastic Prism.....	E+ / £249	SK 5 Bracket	Mint- / £299
		B1C1 Sprocket	Mint- / £299
		Commander Set	Mint- / £299

Mamiya Twin Lens Series

C330S + Plain Prism	E+ £249	R10
C330S Body Only	E+ £199	SB3
135mm F4.5 Sekor	E+ £85	SB3
Pistol Grip.....	E+ £35	SB3

MINOTTA • FRANCIS FRANCIS



Nikon AF

Nikon AF

Nikon Nippon - Please Phone



Nikon Manual • Please • Home

F5 Body + MF28 Back	Mint- E549	MW1 Data Reader... E++ £149
F5 Body Only.....	Exc / E++ £199	PF Focus Stage E+ £89
F5 Body Only + MH30 Charger + Battery ...	E++ £299	
100 Body + MB15 Grip	E++ £159	
100 Body Only.....	As Seen / E++ £79 - £159	
100X Body Only.....	As Seen / E+ £49 - £79	
FOO Body Only.....	E+ / Mint- E+ £49 - £59	
FOO Body Only.....	E+ £39 - £69	
F800 Black Body Only.....	E+ £99	
F80 Black + MB16 Grip	E+ £69	
F80 Black Body Only.....	As Seen / E+ £49 - £89	
F901 + MF21 Database	E+ £69	
70 Body Only.....	E+ £49	
F65 Chrome Body Only.....	As Seen / E+ £35 - £45	
F60 Chrome Body Only.....	As Seen / E+ £15 - £49	
F601 Body Only.....	Exc / E+ £19 - £29	
F60 Body Only.....	E+ £29	
35 Chrome + 28-100mm	E+ / E++ £25	OM2N Chrome + 50mm F1.8 E+ £79 - £89
40mm Chrome + 28-100mm	E+ / E++ £19	OM2N2 Chrome Body Only E+ £59 - £79
50mm Chrome Body Only.....	E+ / E++ £19	OM1N Chrome + 50mm F1.8 E+ £79 - £89
55mm Chrome Body Only.....	E+ / E++ £19	OM1N Chrome Body Only.... As Seen / E+ £65 - £79
F401S 50mm Body Only.....	Unused £59	OM40 Black Body Only..... Exc / E+ £49 - £79
Prones 600 - 24-70mm	E+ £79	OM40 Black Body Only..... Exc / E+ £49 - £79
10-20mm 3.5-6.3 AF G	E+ / Unused £49	OM10 Chrome + 50mm F1.8 E+ £49 - £69
0.5mm 2.8 G AF ED DX Fish-eye	E+ £429	OM10 Chrome + M/Adapter Unknown £59
12-24mm 3.5-4.5 G AF DX ED	E+ £549	OM10 Chrome Body + M/Adapter E+ £39
14mm 2.8 AF-D	E+ £749	OM10 Chrome Body Only..... E+ / E+ £39
18-70mm F3.5-4.5 GAFS ED DX ..	E+ / £99	OM10 + 50mm - 35-70mm + 70-210mm... As Seen £99
18-55mm F3.5-5.6 GAFS DX ..	E+ / £149	
20-60mm F3.5-5.6 K	Unused £59	
20mm F2.8 G	E+ £249	21mm F3.5 Zukio E+ £299
20mm F2.8 Macro G	E+ £249	28mm F3.5 Zukio E+ £49
24-50mm F3.5-4.5 AF VR	E+ £109	28mm F4.8 Zukio E+ £59
12-24mm F3.5-5.6 ED AF DFD As Seen / E+ £79 - £149		35mm F2.8 Zukio Shift E+ £249
12-24mm F3.5-5.6 GAFS ED VR	E+ £109	35-70mm F3.5-4.5 Zukio E+ £49
12-24mm F3.5-5.6 GAFS ED VR ..	E+ / £199 - £249	35-70mm F3.5 Zukio E+ £139
24-120mm F4 AF-S ED VR	Mint- £880	35-70mm F4 Zukio E+ / E+ £29 - £39
24mm F2.8 AF-NIKKOR	E++ £129	35-105mm F3.5-4.5 Zukio E+ / E+ £89 - £99
28-70mm F3.5-4.5 AFG	E+ £59	50mm F3.5 Macro Zukio E+ £99 - £119
35mm F3.5-5.6 AFG	E+ / £49	50-250mm F5 Zukio E+ £199 - £249
80mm F2.8 Macro AF-NIKKOR	E+ £139	65-200mm F4 Zukio E+ / E+ £65 - £79

Pentax AF - Please Phone



Rollei 6000 Series

28-65mm F3.5-5.6 AF	E++ / E+	57	15mm F4 Zulko	E+ / E++ / E+	£79 - £89
28-100mm F3.5-5.6 AF	E++ / E+	54	80mm F4 Macro Zulko	E+ / E++ / E+	£225
28-105mm F3.5-5.6 AF	E++ / E+	149	80mm F4 Macro Zulko	E+ / E++ / E+	£199
28-105mm F4.5-5.6 AF	Unused	535	135mm F4.5 Zulko Macro	E+ / E++ / E+	£249
35mm F1.8 G AF DX	Mint	139	300mm F4.5 Zulko	E+ / E++ / E+	£399
35-70mm F3.3-4.5 AF	E++ / E+	233	400mm F5.3 Zulko	E+ / E++ / E+	£599
35-70mm F3.3-4.5 AF	E++ / E+	233	F280 Flash	E+ / E++ / E+	£79 - £79
50mm F1.4 AF	E++ / E+	125	110 Ringflash	E+ / E++ / E+	£75
50mm F1.4 AF	E++ / E+	173	T18 Flash	E+ / E++ / E+	£10 - £15
60mm F2.8 AF Macro	Mint	299	T20 Flash	E+ / E++ / E+	£25
70-210mm F4.5-5.6 AF VR	E+ / E++ / E+	299	T28 Flash Head	As Seen	£49
70-300mm F4.5-5.6 AF	E+ / E++ / E+	273	T32 Flash	E+ / E++ / E+	£15 - £55
70-300mm F4.5-5.6 ED AF	E++ / E+	129	T45 Hammerhead Flash	E+ / E++ / E+	£75
70-300mm F4.5-5.6 AF VR	E++ / E+	319			
80-200mm F2.8 AF ED	E+ / E++ / E+	299			
80-400mm F4.5-5.6 AFD VR	E+ / E++ / E+	749 - 299			
180mm F2.8 ED	E++ / E+	299			
Sigma 12-24mm F4.5-5.6 EX DG HSM	E++ / E+	299			
Sigma 15mm F2.8 EX DG Fisheye	E++ / E+	359	645 + 45-85mm	E+ / E++ / E+	£469
Sigma 18-50mm F2.8 EX DC	E++ / E+	299	645mm Body Only	E+ / E++ / E+	£249
Sigma 20mm F1.8 EX DC	Mint	197	45mm F2.8 A	E+ / E++ / E+	£299
Sigma 20-40mm F2.8 EX DC	E+ / E++ / E+	299	45-85mm F4.5 FA	E+ / E++ / E+	£599 - £649
Sigma 24-70mm F2.8 EX DC	E+ / E++ / E+	299	55mm F2.8 A	E+ / E++ / E+	£199 - £225
Sigma 28-70mm F3.5-5.6 EX DG HSM	E+ / E++ / E+	299	55-110mm F5.6 FA	Mint	£699
Sigma 28-30mm F3.5-5.6 Asph	E+ / E++ / E+	223	80-160mm F4.5 A	E+ / E++ / E+	£299 - £399
Sigma 28mm F1.8 EX DC	E++ / E+	299	120mm F4.5 A	E+ / E++ / E+	£49 - £79
Sigma 28-70mm F3.5-5.6 Asph	E+ / E++ / E+	223	120 Insert	E+ / E++ / E+	£49 - £79
Sigma 28-30mm F3.5-5.6 DG	E+ / E++ / E+	223	220 Insert	E+ / E++ / E+	£30 - £59
Sigma 30mm F1.4 EX DG HSM	Mint	299			
Sigma 50mm 1:1.4 EX DG HSM Macro	Mint	299			
Sigma 70-200mm F2.8 EX DG HSM MACRO	E+ / E++ / E+	949			
Sigma 70-300mm F4.5-5.6 DG	Mint	119	6711 + AE Prism	E+ / E++ / E+	£849
Sigma 80-400mm F4.5-5.6 DG OS	E+ / E++ / E+	249 - 549	6710 Body Only	E+ / E++ / E+	£549
Sigma 100-300mm F4 EX DG	E+ / E++ / E+	249	6716 Mirror Up Complete	E+ / E++ / E+	£549
Sigma 120-300mm F2.8 EX HSM Macro DG	E+ / E++ / E+	299	55mm F4.5 Fisheye Takumar	E+ / E++ / E+	£449 - £650
Sigma 17-25MM F2.8 X R D	E+ / E++ / E+	169	55mm F4.5 SMC	E+ / E++ / E+	£249 - £299
Tamron 15-70mm F2.8 XR DI	E+ / E++ / E+	229	75mm F4.5 Shift	E+ / E++ / E+	£329
Tamron 15-70mm F2.8 XR DI	E+ / E++ / E+	229	75mm F4.5 Takumar	E+ / E++ / E+	£149
Tamron 15-70mm F2.8 XR DI	E+ / E++ / E+	229	135mm F4 Macro Takumar	E+ / E++ / E+	£149 - £159
Tamron 15-70mm F2.8 XR DI	E+ / E++ / E+	229	150mm F2.8 Takumar	E+ / E++ / E+	£129 - £199
Tamron 15-70mm F2.8 XR DI	E+ / E++ / E+	229	165mm F2.8	As Seen / E+ / E++ / E+	£99 - £199
Tamron 20-40mm F2.8 XR DI	E+ / E++ / E+	229	200mm F4	E+ / E++ / E+	£139 - £199
Tamron 24-200mm F3.5-5.6 AIX	Unused	1293 - 149	200mm F4 Takumar	E+ / E++ / E+	£111 - £199
Tamron 24-70mm F2.8 XR DI	E+ / E++ / E+	229	300mm F4	E+ / E++ / E+	£199 - £349
Tamron 28-300mm F3.5-5.6 3D Asph	Unused	1593	300mm F4 Takumar	E+ / E++ / E+	£199 - £349
Tamron 38-200mm F3.5-5.6 3D	Unused	1619	As Seen / E+ / E++ / E+	£159 - £349	
Tamron 55-200mm F4.5-6.3 DI	E+ / E++ / E+	249	500mm F5.6	E+ / E++ / E+	£699 - £1,399
Tamron 70-200mm F4.5-6.3 DI	E+ / E++ / E+	249	800mm F4 Takumar	E+ / E++ / E+	£299 - £499
Tamron 70-200mm F4.5-6.3 DI Macro	Unused	2899	102mm F4 Takumar	E+ / E++ / E+	£299 - £499
Tamron 70-200mm F4.5-6.3 DI Macro	E+ / E++ / E+	2899	7x-2R Xe Converter	E+ / E++ / E+	£299 - £499
Tamron 16-30mm F2.8 PRO DX	Mint	599	Extension Tube 1	E+ / E++ / E+	£25
Tamron 20-35mm F2.8 PRO DX	E+ / E++ / E+	249	Extension Tube 2	E+ / E++ / E+	£35
Tamron 24-200mm F2.8 A01	E+ / E++ / E+	149	Extension Tube Set	E+ / E++ / E+	£65 - £75
Tamron 28-70mm F2.8 A01	E+ / E++ / E+	189	Extensions Tubes 2-3	E+ / E++ / E+	£49
Tamron 28-80mm F2.8 A01 Pro	E+ / E++ / E+	173			
Pentax AF - Please Phone					
Rollei 6000 Series					
					
6000AF Complete					E+ / £1,899
6000AF Body + Magazine					Mint - £1,099
6008 Pro Complete					£200 - £299
6006 MK1 Complete	E+ / E++ / E+	£369 - £399			
SLX Mk1 Complete	E+ / E++ / E+	£299			
50mm F4 HFT					Exc / E+ / £199 - £299
50mm F4 PO EL					Exc / E+ / £199 - £299
80mm F2.8 HFT					E+ / E++ / £199
80mm F2.8 PO					E+ / E++ / £199
120mm F4 PO Makro					E+ / E++ / £199
150mm F4 EL					E+ / E++ / £199
150mm F4 HFT					Exc / E+ / £159 - £249
150mm F4 FT					Exc / E+ / £159 - £249
150mm F4 HFT					Exc / E+ / £159 - £249
150mm F4 PO					E+ / E++ / £199
250mm F5.6 HFT					E+ / E++ / £299
350mm F5.6 HFT					E+ / E++ / £299
7x-2ft Converter					E+ / E++ / £299
120 Insert					E+ / E++ / £15 - £20
120 Magazine	(006)				Exc / E+ / £89 - £299
120 Magazine	(008)				Exc / E+ / £95 - £299
120 Magazine	(64) 008				Exc / E+ / £129 - £199
SLX 6.4cm Back					E+ / E++ / £199
Polaroid Mag 6008	E+ / Mint	£49 - £199			E+ / £199 - £299
Polaroid Mag SLX 6020/3					E+ / £199 - £299
45 Degree Prism	E+ / Mint	£49 - £299			E+ / £49 - £299
Aluminum Case					E+ / £699
Autobellows					E+ / £399
Quick Tripod Coupling	E+ / Mint	£33 - £45			E+ / £33 - £45
RC12 Release					E+ / £29
SCA556 Flash Adapter					E+ / £35
Rollei SL66 Series - Please Phone					
Rollei Twin Lens Reflex - Phone					
Voigtlander - Please Phone					

**Rollei SL66 Series • Please Phone
Rollei Twin Lens Reflex • Phone
Voigtlander • Please Phone**

Canon At Ffordes

**EOS 7D c/w 15-85mm
f3.5/5.6 IS USM**



- **18MP APS-C CMOS sensor**
 - **Up to 8fps shooting**
 - **ISO range up to 12800**
 - **Approx. 100% viewfinder**
 - **19 cross-type AF points**
 - **iFCL metering system**
 - **Dual "DIGIC 4" processors**
 - **Full HD movie**
 - **Integrated Speedlite Transmitter**
 - **3" Clear View II LCD**
 - **Magnesium alloy body with environmental protection**

SRP £2399.99

**Ffordes
price £1729.99**

**EOS 60D c/w 18-135mm
f3.5/5.6 IS USM**

- **18 MP APS-C CMOS sensor**
 - **Advanced creative features**
 - **Vari-angle 7.7cm (3.0") 3:2 ratio LCD screen**
 - **Full HD movies**
 - **DIGIC 4 processor**
 - **ISO 100-6400, H:12800**
 - **Up to 5.3fps shooting for up to 58 JPEGs**
 - **9-point cross type AF System**
 - **iFCL metering with 63-zone**

SRP £1299.99

Ffordes price £1019.99

**EOS 600D c/w 18-55mm
f3.5/5.6 IS USM**

- **18 MP APS-C CMOS sensor**
 - **TTL 63 zone metering**
 - **1040k Dot vari-angle 7.7cm (3.0") LCD screen**
 - **Full HD movies**
 - **DIGIC 4 processor**
 - **ISO 100-12800**
 - **3.7fps shooting**
 - **Built-in wireless flash contr**
 - **9-point cross type AF System**

SRP £729.99

**Ffordes
price £629.99**

Part Exchange Welcome

Please visit our website: www.mathersoflancashire.co.uk

Canon



Canon EOS 600D
+ 18-55mm IS
only £669!*

EOS 600D + 18-55 IS + 55-250IS £869*
EOS 600D body only £579*
* LESS £50 CASHBACK FROM CANON
ON ALL KITS & BODY ONLY

PENTAX



Pentax K-r
+ 18-55mm DA
only £395!

K-r + 18-55 DA + 50-200 DA £479
AVAILABLE IN BLACK OR BRONZE

PENTAX



Pentax K-5
+ 18-55mm WR
only £759!*

K-5 + 18-55 WR + 50-200 WR £919*
K-5 + 18-135 WR Lens £1089*
K-5 body only £739*
* LESS £90 CASHBACK FROM
PENTAX ON ALL KITS & BODY ONLY

FUJIFILM

FinePix



Fuji FinePix
X10 EXR
only £449!

FUJIFILM

FinePix



Fuji FinePix
X100 EXR
only £839!

Panasonic LUMIX® G Series



Panasonic Lumix G-2
+ 14-42mm Mega OIS
only £389!
(Less £40 Cashback)

OR...

Panasonic Lumix G-2
+ 14-42mm
+ 45-200mm lenses
only £599!
(Less £65 Cashback)



Panasonic Lumix G-3
+ 14-42mm Mega OIS
only £469!
(Less £40 Cashback)

OR...

Panasonic Lumix G-3
+ 14-42mm
+ 45-200mm lenses
only £699!
(Less £65 Cashback)

Free Adobe Lightroom with
Both G-3 Kits



Panasonic Lumix GF-3
+ 14mm f2.5 lens
only £395!
(Less £40 Cashback)

OR...

Panasonic Lumix GF-3
+ 14-42mm lens
only £369!
(Less £40 Cashback)

Free Adobe Lightroom with
Both GF-3 Kits



Panasonic Lumix GH-2
body only £549!
OR...

Panasonic Lumix GH-2
with 14-42mm
only £629!
(Less £40 Cashback)

with 14-140mm
only £969!
(Less £40 Cashback)

COMING SOON

Panasonic Lumix GX-1

GX-1 Body Only (Black or Silver) £479*
GX-1 + 14-42 Std Zoom (Black) £519*

(Due Mid December)

GX-1 + 14-42 Power Zoom Lens
(Black or Silver) £629**

(Due January 2012)

(Now taking deposits for earliest delivery)

Panasonic

Lumix S-3.....	£79
Lumix FS-16.....	£79
Lumix FS-18.....	£98
Lumix FS-22.....	£109
Lumix FS-35.....	£112
Lumix FS-37.....	£128
Lumix FX-77.....	£195
Lumix FX-90.....	£215
Lumix LX-5.....	£349
Lumix FZ-45.....	£239
Lumix FZ-48.....	£264*
Lumix FZ-100.....	£329
Lumix FZ-150.....	£359*

* Now With 5 Years Warranty

Lumix TZ-8.....	£169
Lumix TZ-18.....	£184
TZ-18 Now less £25 CashBack	
Lumix TZ-20.....	£224
TZ-20 Now less £35 CashBack	
Lumix FT10.....	£142
Lumix FT3.....	£263
Lumix 3D1.....	£375

FUJIFILM

FinePix

Z-90.....	£899
Z-900 EXR.....	£1399
T200.....	£944
XP-10.....	£888
XP-30.....	£123
F-500 EXR.....	£185
F-600 EXR.....	£225
S-2950.....	£1115
S-3200.....	£129
S-4000.....	£164
W3 REAL 3D.....	£228
HS-20 EXR.....	£249
X-10 EXR.....	£449
X-100 EXR.....	£839

SIGMA

20mm f1.8 EX DG.....	£539
24mm f1.8 EX DG.....	£439
30mm f1.4 EX DG HSM.....	£375
50mm f2.8 EX Macro DG.....	£266
70mm f2.8 EX Macro DG.....	£364
105mm f2.8 EX DG OS Macro HSM.....	£665
10-20mm f4-5.6 EX DC HSM.....	£419
10-20mm f3.5 EX DC HSM.....	£495
12-24mm f4.5/5.6 MK2 DG HSM.....	£659
17-50mm f2.8 EX DC HSM OS.....	£555
17-70mm f2.8-4.5 DC Macro OS HSM.....	£349
18-50mm f2.8-4.5 DC OS HSM.....	£179
18-125mm f3.5/5.6 DC OS HSM.....	£264
18-200mm f3.5-6.3 DC HSM.....	£179
18-200mm f3.5-6.3 DC OS.....	£285
18-250mm f3.5-6.3 DC OS.....	£399
50-200mm f4/5.6 DC OS HSM.....	£179
70-200mm f2.8 APO EX DG OS.....	£969
70-300mm f4-5.6 DG Mac II.....	£133
70-300mm f4-5.6 APO DG Mac II.....	£189
70-300mm f4-5.6 DG OS.....	£299
150-500mm APO DG OS HSM.....	£829
1.4x APO EX DG Conv (EX lenses).....	£199
2x APO EX DG Conv (EX lenses).....	£239

Please note.

WE STILL SELL FILM!

Kodak, Fuji, Ilford
Colour Print, Slide
and Black & White.
35mm and 120!

SIGMA
3 YEAR UK WARRANTY

For registration and conditions log on to
www.SIGMA-imaging-uk.com/warranty
Please visit our website for the
full range of SIGMA lenses.

LUMIX® G Series Lenses

14mm f2.5.....	£285
20mm f1.7.....	£285
X PZ 14-42mm f3.5-5.6.....	£299
X PZ 45-175mm f4-5.6.....	£319
14-140mm f4-5.8.....	£579
45-200mm f4-5.6.....	£269
100-300mm f4-5.6.....	£446

LEICA Lenses For G Series

Summilux 25mm f1.4 ASPH.....	£439
Macro 45mm f2.8.....	£579

PENTAX

The New Pentax Q With 8.5 mm Lens.....	£479
With 5-15mm Lens.....	£529
With 8.5 & 5-15mm Lenses.	£599

Please visit our website
for best prices on Lowepro
bags, Hoya and Kood
filters, Fuji memory cards,
batteries and camera
accessories. E&OE.

Collectable Cameras

Simon & Julie Chesterman

77mm B+W circular polarising filter. Immaculate	£49
Afia isollets, 1 with 85mm f4.5 Agnar, 3 speed Vario	£29
Afia isolete II R/F with 3.5 Solinar, Compur, Serviced	£99
Bada Belindina folding 35mm. 50mm f3.5 Radiocar	£35
Benbo Mini Trekker (like a Trekker but fixed short legs)	£35
Benbefink Lightning Magazine Hand Camera c.1900	£99
Bronica ETR 6x6 5 roll film back. With darkslide. VGC	£35
Cannon AF-1 (like an XA but a/f) lovely 35 f2.8 zuiko	£25
Olympus OM 135mm f3.5 Zuiko Auto T lens, Lovely	£39
Olympus OM 28-200mm f3.5-5.3 Vivitar Macro Zoom	£39
Olympus OM 300mm f4.5 Zuiko lens, good user	£99
Olympus OM 300mm f4.5 Zuiko lovely glass, well used	£119
Benefink Lightning Magazine Hand Camera c.1900	£99
Olympus OM 35-105 f3.5-4.5 Zuiko Zoom bit of dust	£69
Bronica ETR 6x6 5 roll film back. With darkslide. VGC	£35
Olympus OM 50mm f1.4 MC Zuiko Auto S vgc	£49
Canon A1, black. With 50mm f1.8 FD lens, V nice	£89
Canon AF35M. With 38mm 2.8 AF lens. Nice cond.	£29
Canon EF 70-200mm f4 L lens. Mint with caps & hood	£369
Canon EF 70-210 14-5.6 Sigma UC zoom non digital	£25
EOS 5 body, plus VG 10g. LOVELY, boxed	£59
Canon FD 135mm f3.5 SC Breech mount lens in VGC	£23
Canon FD 25mm Ext tube, genuine Canon case	£15
Canon FD 50mm Ext tube, genuine Canon, cased	£19
Canon FD 70-210mm f4 lens. Near mint + BT55 hood	£49
Canon FD 80-200mm f4 SSC Breech Mount VGC	£49
Canon FD fit 28mm f2.8 Sigma Minil Wide II vgc boxed	£19
Canon Ixus L-1, black, APS compact, 26mm 2.8 prime	£25
Canon Motor Drive MA for A1, AE-1 etc, nice user	£39
Canon T30 body, VGC, working well/manual, warranty	£89
Canon Walz Level Viewer (a rotating chinlever finder)	£25
Contax IIa black dial plus 1.5 Sonnar, VGC Serviced	£289
Dekko 5mm Cine camera Bakelite Lovely boxed	£35
ENLARGING LENS Minita 15mm f4.5 E Rokkor. VGC	£25
ENLARGING, Nikon 50mm f4 EL Nikkor, cap keeper	£25
Ensign Camera Super camera, 6x9, Alfa / Compur	£39
Ensign Series 16-20, with 50mm 2.8 Eriksen lens	£29
Ensign Series 20 Art Macro Folding camera c.1930's	£39
Ensignia No 2 B Du Lux V nice with TTL lens, case	£49
Einemann Erni box camera, 6x4 cm, RARE, and VGC	£49
Fed 4 plus 53mm f2.8 N-61 lens, VGC, cased	£49
Fujita ST-09W M42, with 55mm f2.2 Fujinon lens	£29
Fuji ST-1, chrome + 55mm f2.2 nr mint, boxed	£49
Gosenei Lunaxic 3 meter, VGC, cased with lanyard	£49
Hilt camera, original HIT name, subminiature from 50's	£49
Horseman 6x7 Rol Film Holder (knob wind) good, case	£89
Kiev 4A (metered) with 50mm f2 Jupiter 8. Lovely	£29
Kodak No 2 Folding Pocket Brownie (Horizontal Style)	£29
Kodak No 3 Special c. 1913, Tessar in Compound	£29
Kodak Retina 1a (ever wind). Coated 50mm f3.5 Xenar	£49
Kodak Retina C fit Close Up / Copy set. VGC, boxed	£29
Kodak Retina IIc, nice user good overall, wear on top	£89
Kodak Reflex 135mm f4 Tele Xenar V nice	£35
Koni Omega Rapid 6x7 R/F with 90mm f3.5 Hexanon	£199
Koni Omega Rapid Sports Finder frames for 90, 180	£49
Konica Auto Winder F A/R, black, Hood, keeper	£29
Leica E54 polarising filter, near mint, boxed	£15
Leica E55 UV filter, blackmount, near mint, cased	£15
Leica E56 orange filter, chrome mount near mint boxed	£19
Leica E58 UV filter, chrome mount. Near mint, cased	£15

We are always keen to purchase collections however large or small.
Instant decisions and fair prices paid. Please ring us now...



You are welcome to visit our
showroom to browse our
huge collection - please
ring us before travelling
for an appointment



Call
01624
670005

PICSTOP
DIGITAL ACCESSORY SPECIALIST

All prices include UK delivery*
www.picstop.co.uk



Sandisk Sandisk Sandisk Sandisk Sandisk Sandisk Sandisk Sand

Sandisk Ultra SDHC™ / SDXC™	
MASSIVE 64GB CAPACITY	
Up to 15MB/s High Speed Ultra Performance	Up to 64GB Capacity
Up to 64GB SDHC™	16GB SDHC™
£7.99 2GB SD™	£8.99 4GB SDHC™
£12.49 8GB SDHC™	£19.99 16GB SDHC™
£45.99 32GB SDHC™	£109.99 64GB SDXC™

Sandisk Ultra CompactFlash™	
LIMITED PERFORMANCE COMPACTFLASH £14.99	
Up to 30MB/s High Speed Ultra Performance	Up to 16GB Capacity
Up to 30MB/s CF	16GB CF
£14.99 4GB CF	£21.99 8GB CF
£51.10 16GB CF	

Sandisk Extreme HD Video SDHC™	
IDEAL FOR HD & 3D VIDEO	
Up to 30MB/s High Speed Extreme Performance	Up to 32GB Capacity
Up to 64GB SDHC™	16GB SDHC™
£10.99 4GB SDHC™	£14.99 8GB SDHC™
£24.99 16GB SDHC™	£54.99 32GB SDHC™

Sandisk Extreme CompactFlash™	
LIMITED LIFETIME WARRANTY	
Up to 60MB/s High Speed Extreme Performance	Up to 32GB Capacity
Up to 60MB/s CF	16GB CF
£17.99 4GB CF	£38.99 8GB CF
£64.99 16GB CF	£114.99 32GB CF

Sandisk Extreme PRO SDHC™ / SDXC™	
NOW EVEN FASTER	
Up to 95MB/s High Speed Professional Performance	Up to 64GB Capacity
Up to 64GB SDHC™	16GB SDHC™
£24.99 8GB SDHC™	£49.99 16GB SDHC™
£99.99 32GB SDHC™	£199.99 64GB SDXC™

Sandisk Extreme PRO CompactFlash™	
TIPA 2010 WINNER BEST MEMORY CARD IMAGE MEDIA	
Up to 90MB/s High Speed Professional Performance	Up to 128GB Capacity
Up to 128GB CF	64GB CF
£104.99 16GB CF	£187.99 32GB CF
£369.99 64GB CF	£754.99 128GB CF

Sandisk Cruzer® Ultra USB Drive	
HIGH SPEED USB DRIVE	
Up to 15MB/s High Speed Ultra Performance	Secure - includes SanDisk SecureAccess software
Secure - Includes SanDisk SecureAccess software	Ideal for storing and sharing larger files like Photos, videos and music
£13.99 8GB CZU	£23.99 16GB CZU
£52.00 32GB CZU	

VISA VISA VISA VISA Verified by MasterCard PayPal

Sandisk Cruzer® USB Drive	
PASSWORD PROTECTED ACCESS	
USB 2.0 Flash Drive with retractable connector	Secure - includes SanDisk SecureAccess software
Secure - includes SanDisk SecureAccess software	Ideal for storing and sharing most popular file types
£7.99 4GB CZ	£11.49 8GB CZ
£16.99 16GB CZ	£41.99 32GB CZ

Sandisk Cruzer® USB Drive	
PASSWORD PROTECTED ACCESS	
USB 2.0 Flash Drive with retractable connector	Secure - includes SanDisk SecureAccess software
Secure - includes SanDisk SecureAccess software	Ideal for storing and sharing most popular file types
£7.99 4GB CZ	£11.49 8GB CZ
£16.99 16GB CZ	£41.99 32GB CZ

Sandisk Cruzer® USB Drive	
PASSWORD PROTECTED ACCESS	
USB 2.0 Flash Drive with retractable connector	Secure - includes SanDisk SecureAccess software
Secure - includes SanDisk SecureAccess software	Ideal for storing and sharing most popular file types
£7.99 4GB CZ	£11.49 8GB CZ
£16.99 16GB CZ	£41.99 32GB CZ

Sandisk Cruzer® USB Drive	
PASSWORD PROTECTED ACCESS	
USB 2.0 Flash Drive with retractable connector	Secure - includes SanDisk SecureAccess software
Secure - includes SanDisk SecureAccess software	Ideal for storing and sharing most popular file types
£7.99 4GB CZ	£11.49 8GB CZ
£16.99 16GB CZ	£41.99 32GB CZ

Sandisk Cruzer® USB Drive	
PASSWORD PROTECTED ACCESS	
USB 2.0 Flash Drive with retractable connector	Secure - includes SanDisk SecureAccess software
Secure - includes SanDisk SecureAccess software	Ideal for storing and sharing most popular file types
£7.99 4GB CZ	£11.49 8GB CZ
£16.99 16GB CZ	£41.99 32GB CZ

Sandisk Cruzer® USB Drive	
PASSWORD PROTECTED ACCESS	
USB 2.0 Flash Drive with retractable connector	Secure - includes SanDisk SecureAccess software
Secure - includes SanDisk SecureAccess software	Ideal for storing and sharing most popular file types
£7.99 4GB CZ	£11.49 8GB CZ
£16.99 16GB CZ	£41.99 32GB CZ

Sandisk Cruzer® USB Drive	
PASSWORD PROTECTED ACCESS	
USB 2.0 Flash Drive with retractable connector	Secure - includes SanDisk SecureAccess software
Secure - includes SanDisk SecureAccess software	Ideal for storing and sharing most popular file types
£7.99 4GB CZ	£11.49 8GB CZ
£16.99 16GB CZ	£41.99 32GB CZ

Sandisk Cruzer® USB Drive	
PASSWORD PROTECTED ACCESS	
USB 2.0 Flash Drive with retractable connector	Secure - includes SanDisk SecureAccess software
Secure - includes SanDisk SecureAccess software	Ideal for storing and sharing most popular file types
£7.99 4GB CZ	£11.49 8GB CZ
£16.99 16GB CZ	£41.99 32GB CZ

Sandisk Cruzer® USB Drive	
PASSWORD PROTECTED ACCESS	
USB 2.0 Flash Drive with retractable connector	Secure - includes SanDisk SecureAccess software
Secure - includes SanDisk SecureAccess software	Ideal for storing and sharing most popular file types
£7.99 4GB CZ	£11.49 8GB CZ
£16.99 16GB CZ	£41.99 32GB CZ

Sandisk Cruzer® USB Drive	
PASSWORD PROTECTED ACCESS	
USB 2.0 Flash Drive with retractable connector	Secure - includes SanDisk SecureAccess software
Secure - includes SanDisk SecureAccess software	Ideal for storing and sharing most popular file types
£7.99 4GB CZ	£11.49 8GB CZ
£16.99 16GB CZ	£41.99 32GB CZ

Sandisk Cruzer® USB Drive	
PASSWORD PROTECTED ACCESS	
USB 2.0 Flash Drive with retractable connector	Secure - includes SanDisk SecureAccess software
Secure - includes SanDisk SecureAccess software	Ideal for storing and sharing most popular file types
£7.99 4GB CZ	£11.49 8GB CZ
£16.99 16GB CZ	£41.99 32GB CZ

Sandisk Cruzer® USB Drive	
PASSWORD PROTECTED ACCESS	
USB 2.0 Flash Drive with retractable connector	Secure - includes SanDisk SecureAccess software
Secure - includes SanDisk SecureAccess software	Ideal for storing and sharing most popular file types
£7.99 4GB CZ	£11.49 8GB CZ
£16.99 16GB CZ	£41.99 32GB CZ

Sandisk Cruzer® USB Drive	
PASSWORD PROTECTED ACCESS	
USB 2.0 Flash Drive with retractable connector	Secure - includes SanDisk SecureAccess software
Secure - includes SanDisk SecureAccess software	Ideal for storing and sharing most popular file types
£7.99 4GB CZ	£11.49 8GB CZ
£16.99 16GB CZ	£41.99 32GB CZ

Sandisk Cruzer® USB Drive	
PASSWORD PROTECTED ACCESS	
USB 2.0 Flash Drive with retractable connector	Secure - includes SanDisk SecureAccess software
Secure - includes SanDisk SecureAccess software	Ideal for storing and sharing most popular file types
£7.99 4GB CZ	£11.49 8GB CZ
£16.99 16GB CZ	£41.99 32GB CZ

Sandisk Cruzer® USB Drive	
PASSWORD PROTECTED ACCESS	
USB 2.0 Flash Drive with retractable connector	Secure - includes SanDisk SecureAccess software
Secure - includes SanDisk SecureAccess software	Ideal for storing and sharing most popular file types
£7.99 4GB CZ	£11.49 8GB CZ
£16.99 16GB CZ	£41.99 32GB CZ

Sandisk Cruzer® USB Drive	
PASSWORD PROTECTED ACCESS	
USB 2.0 Flash Drive with retractable connector	Secure - includes SanDisk SecureAccess software
Secure - includes SanDisk SecureAccess software	Ideal for storing and sharing most popular file types
£7.99 4GB CZ	£11.49 8GB CZ
£16.99 16GB CZ	£41.99 32GB CZ

Sandisk Cruzer® USB Drive	
PASSWORD PROTECTED ACCESS	
USB 2.0 Flash Drive with retractable connector	Secure - includes SanDisk SecureAccess software
Secure - includes SanDisk SecureAccess software	Ideal for storing and sharing most popular file types
£7.99 4GB CZ	£11.49 8GB CZ
£16.99 16GB CZ	£41.99 32GB CZ

Sandisk Cruzer® USB Drive	
PASSWORD PROTECTED ACCESS	
USB 2.0 Flash Drive with retractable connector	Secure - includes SanDisk SecureAccess software
Secure - includes SanDisk SecureAccess software	Ideal for storing and sharing most popular file types
£7.99 4GB CZ	£11.49 8GB CZ
£16.99 16GB CZ	£41.99 32GB CZ

Sandisk Cruzer® USB Drive	
PASSWORD PROTECTED ACCESS	
USB 2.0 Flash Drive with retractable connector	Secure - includes SanDisk SecureAccess software
Secure - includes SanDisk SecureAccess software	Ideal for storing and sharing most popular file types
£7.99 4GB CZ	£11.49 8GB CZ
£16.99 16GB CZ	£41.99 32GB CZ

Sandisk Cruzer® USB Drive	
PASSWORD PROTECTED ACCESS	
USB 2.0 Flash Drive with retractable connector	Secure - includes SanDisk SecureAccess software
Secure - includes SanDisk SecureAccess software	Ideal for storing and sharing most popular file types
£7.99 4GB CZ	£11.49 8GB CZ
£16.99 16GB CZ	£41.99 32GB CZ

Sandisk Cruzer® USB Drive	
PASSWORD PROTECTED ACCESS	
USB 2.0 Flash Drive with retractable connector	Secure - includes SanDisk SecureAccess software
Secure - includes SanDisk SecureAccess software	Ideal for storing and sharing most popular file types
£7.99 4GB CZ	£11.49 8GB CZ
£16.99 16GB CZ	£41.99 32GB CZ

Sandisk Cruzer® USB Drive	
PASSWORD PROTECTED ACCESS	
USB 2.0 Flash Drive with retractable connector	Secure - includes SanDisk SecureAccess software
Secure - includes SanDisk SecureAccess software	Ideal for storing and sharing most popular file types
£7.99 4GB CZ	£11.49 8GB CZ
£16.99 16GB CZ	£41.99 32GB CZ

Sandisk Cruzer® USB Drive	
PASSWORD PROTECTED ACCESS	
USB 2.0 Flash Drive with retractable connector	Secure - includes SanDisk SecureAccess software
Secure - includes SanDisk SecureAccess software	Ideal for storing and sharing most popular file types
£7.99 4GB CZ	£11.49 8GB CZ
£16.99 16GB CZ	£41.99 32GB CZ

Sandisk Cruzer® USB Drive	
PASSWORD PROTECTED ACCESS	
USB 2.0 Flash Drive with retractable connector	Secure - includes SanDisk SecureAccess software
Secure - includes SanDisk SecureAccess software	Ideal for storing and sharing most popular file types
£7.99 4GB CZ	£11.49 8GB CZ
£16.99 16GB CZ	£41.99 32GB CZ

Sandisk Cruzer® USB Drive	
PASSWORD PROTECTED ACCESS	
USB 2.0 Flash Drive with retractable connector	Secure - includes SanDisk SecureAccess software
Secure - includes SanDisk SecureAccess software	Ideal for storing and sharing most popular file types
£7.99 4GB CZ	£11.49 8GB CZ
£16.99 16GB CZ	£41.99 32GB CZ

Sandisk Cruzer® USB Drive	
PASSWORD PROTECTED ACCESS	
USB 2.0 Flash Drive with retractable connector	Secure - includes SanDisk SecureAccess software
Secure - includes SanDisk SecureAccess software	Ideal for storing and sharing most popular file types
£7.99 4GB CZ	£11.49 8GB CZ
£16.99 16GB CZ	£41.99 32GB CZ

Sandisk Cruzer® USB Drive	
PASSWORD PROTECTED ACCESS	
USB 2.0 Flash Drive with retractable connector	Secure - includes SanDisk SecureAccess software
Secure - includes SanDisk SecureAccess software	Ideal for storing and sharing most popular file types
£7.99 4GB CZ	£11.49 8GB CZ
£16.99 16GB CZ	£41.99 32GB CZ

Sandisk Cruzer® USB Drive	
PASSWORD PROTECTED ACCESS	
USB 2.0 Flash Drive with retractable connector	Secure - includes SanDisk SecureAccess software
Secure - includes SanDisk SecureAccess software	Ideal for storing and sharing most popular file types
£7.99 4GB CZ	£11.49 8GB CZ
£16.99 16GB CZ	£41.99 32GB CZ

Sandisk Cruzer® USB Drive	
PASSWORD PROTECTED ACCESS	
USB 2.0 Flash Drive with retractable connector	Secure - includes SanDisk SecureAccess software

NEW STOCK
New!!
Fuji X10
£489

NEW STOCK

Canon EOS 600D+18-55 IS	£669
Fuji Finepix X100	£849
Fuji Finepix X10	£489
Fuji HS20	£269
Sony Alpha290 +18-55	£299
Sony Alpha A35 + 18-55	£429
Nikon D7000+18-105VR	£1100
Nikon 50-300mm VR	£329
Nikon 50mm f1.8	£199
Nikon 40mm Micro	£249
Nikon J1 Twin Kit	£699
Nikon V1 + 10-30mm	£799
Nikon Coolpix P7000	£379
Nikon Coolpix P500	£299
Nikon SB700	£259
Panasonic FZ48	£299
Pentax KR + 18-55mm	£399
Pentax KR Twin Kit	£529
Pentax Q Twin Kit	£669
Pentax Q Toy Lens	£129
Oentax Q Fisheye	£149
Samsung NX10+18-55mm	£349
Samsung NX11+18-55mm	£389
Samsung NX11 Twin Kit	£499
Sigma 70-300mm DG	£150
Sigma 70-300mm OIS	£299
Tamron 18-270mm VC	£499
Tamron 60mm SP Macro	£399
Tamron 18-270mm VC (new)	£579
Tamron 10-24mm 13.5-4.5	£399
Tamron 10-24mm PKAF	£328
Kenko 1.4x Nikon	£99
Kenko 2x Nikon	£120

MORE ON WEBSITE
www.cityphotographic.co.uk

MORRIS PHOTO SAVE YOU MORE - www.morrisphoto.co.uk
Tel: 08454 30 20 30 Helpline: 01608 649 224 **facebook** **twitter** **YouTube**
Unit 9, Worcester Road Trading Park, Chipping Norton, Oxon. OX 7 5XW. **Fax: 01608 644555** **Email: sales@morrisphoto.co.uk**

Camlink Tripod Bags Special

Ideal bags for your tripods! Small bag 62x18cm compatible with (with heads): Manfrotto 055CXPRO4, 190CXPRO4, 732C1, 340DX, 300DX. Velbon E440L, Giotto MT92418, MT9240B, MT8240B - plus others. Large bag 76x18cm compatible with (with heads): Manfrotto 190XPROB, 190CXPRO4, 190CXPRO3, 055XPROB 055CXPROB - plus others.

Small Tripod Bag ~~£4.95~~ **£4.95**
Large Tripod Bag ~~£7.95~~ **£7.95**

Manfrotto 055CXPRO3

Specifically designed for extreme outdoor assignments. The legs and the column are made of 100% carbon fiber combined with magnesium die-casting quick action lever locking collars. The magnesium top plate has a levelling bubble. Weight: 1.65Kg. Closed length: 65cm. Max height: 175cm. Max height centre column down: 140cm. Min height: 11.5cm. Load capacity: 8Kg.

055CXPRO3 Tripod **£249.95**
055CXPRO4 Tripod ~~£279.95~~ **£279.95**

CLAIM A FREE 324RC3 HEAD

Manfrotto 190CXPRO3

3-section carbon fibre tripod that is lightweight, has great rigidity combined with professional features such as the patented Q90° center column system for quick vertical-horizontal movements, an integrated leveling bubble on the magnesium top plate, 100% carbon fiber tubes (including the center column) & magnesium die castings. Closed length: 58cm. Max height: 146cm. Max height centre column down: 122cm. Min height: 8cm. Load capacity: 5 kg. Weight: 1.3kg.

190CXPRO3 Tripod **£224.95**
190CXPRO4 Tripod ~~£244.95~~ **£234.95**

CLAIM A FREE 324RC3 HEAD

BEST FOR BAGS and TERRIFIC FOR TRIPDS!

Slik Pro 400DX Kit
 Using D-Shaped aluminium for stability, it has 3-section, multi position legs, ideal for low-level photography and extra versatility on uneven ground. Each leg is foam covered for comfort. The centre column is simple to adjust - just loosen the locking mechanism and move to the desired position. The centre column can also be reversed, a great feature for close-up/macro photography! Comes with the excellent SH705E head, with two pan handles to control pan and tilt and a multi position quick release plate. Max height column extended: 155cm. Min height: 59cm (33cm with optional short column). Folded length: 65cm. Load capacity: 5kg. Weight: 2.52kg.

400DX Tripod & Head	£69.95
300DX Tripod & Head	£58.95
330DX Tripod & Head	£79.95
340DX Tripod & Head	£79.95
500DX Tripod & Head	£109.95
700DX Tripod & Head	£118.95

Spider Single Camera System
 Constructed from high quality materials, it is designed to take a pro DSLR body and a larger lens. This is a comfortable and effective way to carry your camera without the hassle of straps or a bulky bag. Included:

- 1 x Spider Belt
- 1 x Spider Pro Holster
- 1 x Spider Pin.
- 1 x Spider Plate + allen key

Single System	£109.95
Single System For Other Makes...	£189.95

Fits Lowepro S&F **£99.00**
 Fits ThinkTank Pro Speed **£99.99**
 Fits ThinkTank Steroid **£99.99**
 ALSO... Spider Black Widow **£39.95**
 fits a normal belt, suitable for lighter cameras

CLAIM A FREE 324RC3 HEAD

BEST FOR BAGS and TERRIFIC FOR TRIPDS!

36, Bedford Place,
 Southampton. SO15 2DG.
 T: 02380 632727/632709

Southampton's Leading
 Independent
 Photographic Supplier

**City Photographic
 Lab Services**

110 & 35mm Film Developing and Printing

24 Exposure 6x4	£4.99
36 Exposure 6x4	£5.99
24 Exposure 5x7	£6.99
36 Exposure 5x7	£7.99
24 Exposure 6x9	£11.99
36 Exposure 6x9	£13.99
Develop Only	£3.49
Develop and Contact 10x8	£6.99
Transfer to CD at time of processing	£2.00

APS Film Developing and Printing

4" 25 Exposure	£7.99
4" 40 Exposure	£8.99
Transfer to CD at time of processing	£2.00

120 Film Developing and Printing

5x4" up to 15 Exposure	£8.99
5x7" up to 15 Exposure	£11.99
8x6" up to 15 Exposure	£16.99
10x8" up to 15 Exposure	£19.99
Transfer to CD at time of processing	£2.00

www.cityphotographiconline.co.uk

Prints from Digital Files

6x4" Prints

	each	6x9" Prints	each
50p	£1.99	1-10 Prints	£1.99
40p	£1.10	11-20 Prints	£1.10
25p	99p	21-30 Prints	99p
19p	69p	31-49 Prints	69p
10p	49p	50+ Prints	49p

5x7" Prints

	each	8x10/12" Prints	each
99p	£3.49	1-10 Prints	£3.49
69p	£2.99	11-20 Prints	£2.99
49p	£1.99	21-30 Prints	£1.99
29p	£1.29	31-49 Prints	£1.29
19p	99p	50+ Prints	99p

6x8" Prints

	each	18/16x12" Prints	each
£1.99	£4.49	1-10 Prints	£4.49
£1.10	£4.99	11-20 Prints	£4.99
99p	£3.99	21-30 Prints	£3.99
69p	£3.10	31-49 Prints	£3.10
49p	£2.50	50+ Prints	£2.50

Mail order
 prices plus P&P

In-Store
On-Line
Mail Order

36, Bedford Place,
 Southampton.
 SO15 2DG.
 T: 02380 632727
 or 02380 632709

Tamrac Expedition 6X

High-mobility pack offering foam-padded protection & quick access to an SLR, lenses, flash and accessories with a foam-padded front pocket for portable DVD players or viewers up to an 8" screen. The main compartment is completely foam padded with adjustable, foam padded dividers to protect a digital or film SLR, 4-6 lenses and a flash. The camera with a lens attached is suspended on two vertical, foam padded dividers, internally reinforced with rigid plastic. A restraint strap holds the lens firmly in place.

Expedition 6X Backpack	£119.00
Expedition 3 Backpack	£34.95
Expedition 4X Backpack	£89.95
Expedition 5X Backpack	£104.95
Expedition 7X Backpack	£149.95
Expedition 8X Backpack	£169.95
Expedition 9X Backpack	£189.95

MORRIS Save you £60



Professional Photographic Products

Hahnemühle
examples:**Photo Rag 308gsm**

A4, 25 sheets	£33.00
A3, 25 sheets	£64.00
A3+, 25 sheets	£82.00
A2, 25 sheets	£126.00
61cm (24") roll	£143.00

FineArt Baryta 325gsm

A4, 25 sheets	£36.00
A3, 25 sheets	£71.00
A3+, 25 sheets	£91.00
A2, 25 sheets	£139.00
61cm (24") roll	£160.00

Photo Rag Satin 310gsm

A4, 25 sheets	£36.00
A3, 25 sheets	£71.00
A3+, 25 sheets	£91.00
A2, 25 sheets	£139.00
61cm (24") roll	£160.00

Daguerre Canvas 400gsm

61cm (24") roll	£124.00
-----------------	---------

Inkjet Albums

A4 Leather, 20 pages	£61.00
----------------------	--------

ILFORD**GALERIE****PROFESSIONAL INKJET PHOTO RANGE**

examples:

Smooth Gloss or Pearl

A4, 25 sheets	£12.00
A4, 100 sheets	£36.00
A4, 250 sheets	£78.00
A3, 25 sheets	£28.00
A3+, 25 sheets	£32.00
61cm (24") roll	£103.00

Professional Inkjet Paper**Perma Jet****CASH WAITING!**

We buy all makes and most types of photographic equipment and always offer a fair price...

... and depending on the items you ask us to quote on, you can expect us to beat most genuine offers from elsewhere, possibly by as much as **10%***
 - ring or email **NOW** for a **FREE** quote!

**URGENTLY REQUIRED...****NIKON. CANON. SIGMA. TOKINA. TAMRON. SONY.**
OLYMPUS. PENTAX. PANASONIC. ETC.**HASSELBLAD. LEICA. ZEISS. ETC.****CASH WAITING! CALL US NOW!**
No collection too large!**www.cash4cameras.co.uk**
STAFFORD CAMERAS

Unit 2, Parkside Shopping Precinct, STAFFORD. ST16 1TQ.

Email: cash4cameras@ntlworld.com

Tel: **01785 605475****Campkins****CAMERA CENTRE**11 Rose Crescent,
Cambridge CB2 3LP**PART-EXCHANGE STILL POSSIBLE**

Medium Format			
Bronica			
ETRs fit 150/3.5	£190	35-70/3.5 Vario-Twin	£350
ETRs fit 50/2.8	£300	Leicaflex SL + I250	£300
40/14	£280	Leicaflex SL2 35/70	£599
Polaroid Back	£50	Leica R4, 28-70	£500
Tripod Adaptor E	£40	50/12 Rigid Screw Scrimmicron	£1699
120 mag	£55	Leicameter MR/M4	£115
220 mag	£50	50/15 Zeiss - new - black	£999
Prism	£100	28/2 Ultrom-M	£350
2x PE	£120	40/11 Nokton-M	£329
Mamiya		50/11.1 Nokton-M	£799
RB67 Pol Back	£80	CL + 90/14 C	£725
P Adaptor	£45	D-Lux 3 boxed no case	£345
RB Extn Tube	£90	Leica 3G case	£100
50/45	£399	M4-2 b/c inc winder	£700
180/45	£300	Voigtlander V/F 15-35	£240
RZ67 Bellows Hood G2	£70	28/14 Tele Elmar M...	£500
Prism Finder	£150	135/14 Tele Extender R	£330
645 150/3.5	£150	90/2.8 Elmarit Screw	£800
75-150 Zoom	£345	Canon 85mm f1.8 Serenar	£350
300/15.6	£290	Jupiter II 135/4	£50
Prism Finder	£75	Mamiya RB67 Outfit W/level 16RFH	£1059
AE Prism	£145	90/3.8 140/4.5 50/4.5	
105-210 Zoom	£235		
120 film backs	£80		
45/2.8C/645	£249.99		
Leica Used			
21/24/28 chrome VF	£220	28mm f2.8	£50
M 50/2 Black	£999	35-105 f3.5	£145
Leicamotor 14403	£80	135/3.5	£45
Leica 12585 Hood	£55	85mm f1.8 Canon FD	£99.95
Leica 12575 Hood	£55	Olympus OM	
Leica 0 Prudot	£1900	28-200 Vivitar	£70
R8 Body only chr	£690	35-135 Sigma	£65
28/2.8 Triple	£275	28-70 f2.8 Zuiko	£50
28-70 Vario R Triple	£399	35-70 f3.5/4.5 Zuiko	£125
75-200 Zoom Triple	£299	135/3.5 Zuiko	£45
		65-200 f4 Zuiko	£150

LOOKING FOR ITEMS? WRITE/FAX 'E' YOUR REQUIREMENTS

Post & Packing add £6 extra - Prices include 20% VAT

Callers welcome Mon-Sat 8.45am to 5.30pm.

Tel: 01223 364223 Fax 01223 313852 www.campkinscameras.co.uk

You can Skype us

username: campkinscameras

CAMPKINS CAMERA CENTRE

11 Rose Crescent,

Cambridge CB2 3LP

**MORCO LIMITED**20 Oak Tree Business Park, Oakwood Road, Mansfield, Nottinghamshire. NG18 3HQ
Tel: 01623 422828 Fax: 01623 422818 email: sales@morco.uk.com

All Prices INCLUDE VAT. Most cards welcome.

Free delivery to most of mainland UK on orders over £120.00, check when ordering.

Wide range of Ilford, Hahnemühle, Harman, Permajet etc. available to buy online at

www.morco.uk.com

**LONDON CAMERA EXCHANGE
MANCHESTER**

BUY - SELL - TRADE

T:0161 236 5819 or manchester@LCEgroup.co.uk

USED EQUIPMENT FOR SALE

Canon 18-135mm EFS	£239.00
Canon 60mm EF MACRO	£239.00
Canon 24-105mm F4 L-SERIES	£649.00
Canon 40D Body	£399.00
Canon 50D Body	£529.00
Canon 7D Body	£899.00
Canon 430 EX II	£169.00
Canon 450D + 18-55	£349.00
Canon 500D + 18-55 IS	£399.00
Canon 55-250 IS EF-S	£139.00
Canon 5D MK I - FULL FRAME	£649.00
Canon 5D MK I I- FULL FRAME	£1349.00
Canon 70-300mm IS USM	£299.00
Canon 430EX II	£169.00
Canon 580EX	£219.00
Canon 580EX II	£259.00
Nikon 105mm macro AF-D	£349.00
Nikon 200mm F4 AI	£79.00
Nikon 300MM F2.8 AF-D	£1,499.00
Nikon 35-105 AF D	£59.00
Nikon 50MM F1.4 AF-D	£199.00
Nikon 55-200mm AF	£99.00
Nikon 85mm f1.8 AF-D	£249.00
Nikon D 40 Body	£199.00
Nikon D 70 Body	£139.00
Nikon D300 BODY	£599.00
Nikon D3 BODY	£1,799.00
Nikon D5100 + 18-55 VR	£519.00
Nikon NIKON 300MM F2.8	£1,499.00
Nikon SB-600	£169.00
Nikon SB-700	£199.00
Nikon SB-800	£199.00
Nikon 55-200 AF-S	£99.00
Nikon 70-210mm A/F (F4/5.6)	£69.00
Nikon 70-300mm A/F/G	£79.00
Nikon D70 BODY	£139.00
Nikon 80-200 f2.8 p/p	£349.00



Dear Santa
if you still can't find gift for me
for more stock look on
www.LCEgroup.co.uk
then select Manchester
or just get for me a
gift voucher.

MUCH MORE IN STORE
(37 PICCADILLY PLAZA, MANCHESTER) OR [WWW.LCEGROUP.CO.UK](http://www.LCEGROUP.CO.UK)

PART EXCHANGE WELCOME

WANTED FOR CASH
Exclusively... Nikon
HIGHEST PRICES PAID

Grays of Westminster are always seeking mint or near-mint examples of Nikon equipment:

Nikon cameras, AF-D Nikkor lenses, AF-S Silent Wave Nikkor lenses, AF Micro-Nikkor lenses, Nikon Speedlights, Nikkor AIS & AI Manual Focus Lenses

Please telephone 020-7828 4925 or you can email us at info@graysofwestminster.com for our highest offer.

Part exchange is welcome, please call for an estimate

Ace Optics have been supplying top quality products & offering the best service & advice for over 25 years. If you're thinking of making a purchase & need help in making the right choice, please don't hesitate to give us a call & our friendly & knowledgeable staff will be more than happy to oblige. Complete camera systems & other items bought for cash, top prices paid, give us a try.

www.acecameras.co.uk
24 hour despatch £10 (small items £6) • Open Mon - Sat, 8.45am - 6.00pm
Prices & details correct at time of print. P. incl. de VAT. E&OE

camerawORLD used equipment

Items stocked at Chelmsford (01245 255510) at Wells Street (W) 0207 636 5005. Please call for description of condition or before making a journey. Our used equipment is covered by our **NO QUibble** guarantee. Items £50+ have a 6-month guarantee & items below £50 have a 7-day money back guarantee. Most items are in **Excellent** or **Mint** condition, some are even boxed. If not completely satisfied, return to us within 7 days for your money back.

BRONICA

ETR/75mm/AF W	£248
ETRS/80mm/AE C	£300
ETRS/KIT (Phone for spec)	£300
GS1 BODY C	£175
75mm f/2.8 E II C	£90
80mm f/2.8 PE W	£150
100mm f/4 PE W	£150
CANON FIT	£100
105mm f/3.5 MC C	£120
110mm f/4 PG C	£100
135mm f/4 PE C	£135
150mm f/3.5 PC	£120
150mm f/3.5 MC C	£120
2X CONVERTER	£50
AE HEAD FOR SQ C	£50
ETR SPEED GRIP C	£30
ETRS POL BACK C	£25
GS1 MAGAZINE C	£30
POLAROID BACK C	£30
PRO HOOD SO C	£25
SO PLAIN PRISM C	£40
SO PLAIN PRISM C	£40
SO POLAROID BACK C	£35

CANON

EOS 10D BODY C	£157
EOS 30D BODY W	£295
EOS 30D BODY C	£302
EOS 40D BODY C	£375
EOS 50D BODY C	£525
EOS 300D & 18-55mm W	£155

CANON EOS 1000D

& 18-55mm

Excellent Condition



£250.00

EOS 3500 BODY C

EOS 4000 & 18-55mm W	£150
EOS 4500 & 18-55mm IS W	£325
EOS 5000 & 18-55mm IS C	£462
EOS 5000 & 18-55mm W	£475
EOS 5500 & 18-55mm IS W	£500
EOS 6000 & 18-55mm W	£500
EOS 1000D & 18-55mm IS W	£250
EOS 5 BODY W	£105

EOS 30 & 38-80mm C

EOS 50E BODY & BP-50 W	£85
EOS 50E, BP-50 & 35-80mm W	£95
EOS 50E & TAMRON 28-300mm W	£126
EOS 300 BODY C	£25
EOS 300V & 35-80mm USM C	£55
EOS 300V BODY C	£28
EOS 500 & 28-80mm C	£78
EOS 1000, 35-80mm & 200E C	£65

EOS 1000F & 35-80mm W

EOS 1000F & 35-105mm C	£65
POWERSHOT S95 W	£250
POWERSHOT SX200 W	£112
10-22mm f/3.5-4.5 USM EF-S W	£450
10-22mm f/3.5-4.5 USM EF-S C	£527
14mm f/2.8 II C	£1,750
17-85mm f/4.5-5.5 EF-S USM C	£230
17-85mm f/4.5-5.5 EF-S W	£245
18-200mm f/3.5-5.6 EF-S W	£325
24mm/f/1.8 EF C	£260
24-85mm f/3.5-5.6 USM W	£195
24-105mm f/4L IS USM W	£700
24mm f/2.8 FD C	£51
28-105mm f/3.5-4.5 USM W	£122
28-135mm IS W	£265
35-70mm f/3.5 FD C	£35
50mm f/1.8 FD C	£15
50mm f/1.8 MK II C	£79
50mm f/1.8 MK II W	£81
55-200mm f/4.5-5.6 EF-S C	£105
55-200mm f/4.5-5.6 USM II W	£105
55-250mm f/4.5-5.6 IS USM C	£160
75-200mm f/4.5 FD W	£45
75-300mm f/4.5-5.6 EF C	£85
75-300mm f/4.5-5.6 USM MKII C	£151
80-200mm f/4.5-5.6 EF C	£87
90-300mm f/4.5-5.6 EF W	£115
100-300mm f/4.5-5.6 EF C	£125
100mm f/3.5 FD C	£50

CANON 300mm

f/2.8L MKI

COMMISSION SALE



£1200.00

300mm f/4L USM W

SIGMA 10-20mm f/4.5-6.6 DC EX W	£995
SIGMA 10-20mm f/4.5-6.6 DC EX W	£322
SIGMA 10-20mm f/4.5-6.6 DC EX W	£322
SIGMA 18-125mm f/ OS W	£175
SIGMA 70-200mm f/2.8 APO C	£450
SIGMA 70-300mm APO MACRO C	£142
SIGMA 105mm f/2.8 MACRO C	£345

TAMRON 11-18mm

f/4.5-5.6 IF LD

£322.00



18-135mm f/3.5-5.6 W

24-120mm f/3.5-5.6 G VR C

24-85mm f/3.5-5.6 G

24-120mm f/3.5-5.6 VR W

28mm f/2.8 D W

28mm f/3.5 NON AI C

28-85mm f/3.5-5.5 W

28-200mm f/3.5-5.6 AF-D W

35-105mm AI C

43-86mm f/3.5 C

43-86mm NON AI W

50mm f/1.8 AF-D W

55-200mm f/4.5-5.6 C

55-200mm f/4.5-5.6 VR C

70-200mm f/2.8 VR MK1 C

70-300mm f/4.5-5.6 VR W

80-400mm f/4.5-5.6 VR W

85mm f/1.8 D

105mm f/2.5 AI C

135mm f/2.8 AI C

180mm f/2.8 AI C

STE2 TRANSMITTER W

£110

HASSELBLAD

60mm f/3.5 CF-I C

80mm f/2.8 CT*(BLACK) C

150mm f/4 CHROME C

150mm f/4 CF-I C

350mm f/5.6 T* C

A12 MAG (CHROME) C

A12 MAG C

MAMIYA

645 KIT (Phone for spec) W

C220F/80mm f/2.8 C

C320F/80mm f/2.8 C

C380/35mm C

37mm FISHEYE f/4.5 RZ W

50mm C f/2.8 C

75mm f/4.5 SW shift lens W

80mm f/2.8 N C

135mm C f/4.5 C

360mm RZ f/4 W

RZ POLAROID RZ67 C

RZ POLAROID RZ67 C

RZ POLAROID BK W

NIKON

D700 BODY W

D300S BODY W

D300 BODY C

D200 BODY W

D90 & 18-105mm W

90mm BODY C

Nikon R

amateur Photographer

CLASSIFIED

Cameras For Sale

MALCOLM TAYLOR FOR CLASSIC LEICA

SALES & REPAIRS SERVICE

Good stock of used Leica bodies, lenses and accessories. Full UK workshop on premises for repair.

Customer Returns - Mail Order - Repair

Nikons and Canons including accessories and lenses and also vacuum coating facilities. Refer to list and details.

M8-M9 Bit coding of lens ASK.

* Adhesive back foam now available *

Upper Lye Farm, Aymestrey, Hereford HR6 9SZ.

Tel: 01568 770542

Teddington Photographic

Buy and Sell Used +

Customer TEDDINGTON
PHOTOGRAPHIC LTD
www.teddingtonphotographic.com
020 8977 1064

CANON 5D MK1 body, BG-E4 grip, 2 batteries £700. Power shot G10 £230. All boxed. Tel: Paul 07863355176.

Accessories

Photographic Backgrounds

Merry Christmas

Hard wearing • Low crease • Washable

PLAIN	8' x 8' . £15	PLUS P&P
PLAIN	8' x 12' . £24	
PLAIN	8' x 16' . £29	
 CLOUDED		
CLOUDED	8' x 8' . £27	PLUS P&P
CLOUDED	8' x 12' . £44	PLUS P&P

10 COLOURS INC BLACK, WHITE & CHROMA COLOURS

20 COLOURS. SPECIAL OFFER : 8 x 12 CLOUDED - 2 FOR £80 OR 3 FOR £115

01457 764140 for free colour brochure or visit www.colourscape.co.uk

P&L Solutions for Pinhole Plus+

We can turn your film or digital SLR into a pinhole camera for only £30. Just send your black body cap to us with a cheque and we will fit it with an etched pinhole lens and supply an exposure calculator. See our website for helpful hints and tips.

Bulldog Pinhole Cameras
5x4 and 10x8 self assembly kits available

Torches In Stock

www.pinholesolutions.co.uk

P&L SOLUTIONS. PO Box 9327. Birmingham. B17 8NY. 0121-434 3321



Please visit our new website - now with pictures - for a complete stock list

Ashflex IB + 903.5 Taurier + box & instructions. Condition 3D. Near mint, box	£499.00	Lorenz (Ernst Lorenz, Berlin) Clarissa, 8x4.5cm, 7.5cm 3.1 Busch, + 3 plate holders, 4/E	£149.00
Canon IVSB camera body 4/D	£175.00	Rare & very small Tropical camera	£149.00
Canon 35/2.8, black, Leica screw mount, 3/E. Near mint	£199.00	M.P. Micro Technical Camera 592, 5x4 + Wray 184/4.5 Lustrar 5/E. Rare. Supplied in limited numbers - possibly 300-500 to M.O.D.	£249.00
Canon 35/2, black, Leica screw mount, 4/D	£395.00	Minolta 35 Model II + 5cm f. Super Rokkor 4.5-E	£349.00
Contax E + 50/2 Biotar 4/C c.1956. Rare - only 1,360 manufactured. Serviced.	£249.00	Minolta Autocord LXK, 75/3.5 Rokkor 3-E	£175.00
Contax RTS (ITS etc) f/2 Carl Zeiss 85/1.4 Planar T* (Germany). 4/D	£395.00	Minolta CLE + 40/2 M-Rokkor + cap 4.5-D	£595.00
Eikoflex 85, 80/2.8 Tessar 4.5-D. Rare, full working order	£895.00	Nikon S2 + 5cm f.1.8 Nikkor 4.5-D	£549.00
Eikoflex II C2 Jena 40/1.5 Tessar 4.5-D c.1954. Rare	£299.00	Nikon 3.5cm 2.5, black, for rangefinder + caps 3/D. Near mint	£295.00
Eikoflex II C2 Jena 18/2.8 Sonnar 4.5-D c.1954	£299.00	Nikon 3.5cm 2.5, black, for rangefinder, new style - in barrel same as 35mm f.1.8 + caps. 4/C Rare	£295.00
Gami 16 subminiature, 251.9 Esmaral 5/E. Rare, fully submin. system camera with clock/work wind.	£295.00	Nikon 0.2 cm H, for f. & Koniomat + caps (no body), 4/D. Rare	£335.00
Globus (Leica) & Fifti) tallboard, 9x12cm. Rodenstock Biotar 4/C front, shutter, green & maroon bellows + 3.c/ds 5/E	£199.00	Pentax Six II C2 Jena 50/4 Pekagon MC 4/D	£249.00
New book - Hasselblad Companion (2011) R. Norlin. 388 pages, hardback + DVD	£199.00	Roleflex 4x5 Grey Baby, 80/3 Xenar 4.5-D	£195.00
Hasselblad 500 ELM, chrome, complete inc. 80/2 Planar C 1*, A12 & finder + box. 34/D	£495.00	Sanderson Tropical, postcard format, 18cm 4.5 Tessar, Compur + 3 'tropical' plate holders.	£695.00
Hasselblad 500 ELM, chrome, complete inc. 80/2 Planar C 1*, A12 & finder + box. 34/D	£395.00	Schneider 50/5.6 Symmar S MC, Compur 4.0/D	£175.00
Hasselblad Auto Reflex 405/1 + box. 3-AD	£199.00	Versarope F40 stere, 40/3.5 Berthiot Four lenses + case. 4/D. c.1955	£375.00
Hasselblad Auto Reflex 50146 for 300EL & ELM + box. 4/D	£175.00	Vogtländer Bessa II C 4.5-2 Color-Skopar (close focus version). Condition 3-4/C. Full working order, serviced & guaranteed. The rarest Bessina, only 6300 manufactured.	£225.00
Karmaflex 4x4 Model I, 6cm 4.5 Vitar 5/L. Rare small SLR	£249.00	Vogtländer Bessa III C 50/2 Ultraf. + case, 4/C. Serviced	£275.00
Kodak Retina IIc + 50/2 Xenon 5/E	£179.00	Vogtländer 154.5 Super Wide-Heliar, black, screw + caps & finder. 3-D	£275.00
Kodak Retina Stereo Attachment - Retina Stereo Viewer (boxed), for ILC/II etc. 3-4/E	£175.00	Vogtländer 75/2.5 Color-Heliar, black, screw mount. 5/D	£195.00
New book - Prototype Leica - Lairs Netpol, 488 pages, hardback	£85.00	Zeiss (ZJ) Universal-Palmer 10x10cm + 303/30mm Polarizer IV + 6 plate holder. 4/E	£795.00
Leica - lots more available. Please phone or visit our website	£199.00	Zeiss Contax IIa 4-L 501 50mm Sonnar 4/D c.1952	£349.00
Leica I (A) com. II (D) body, black, 50/2 1939	£275.00	Zeiss 3.5cm 2.8 Biogon for Contax, pre-war 4/D	£335.00
Leica II (D) com. to III body, black with chrome fittings. 4.5-U. Unusual 1950's conversion of a 1932 camera.	£495.00	Zeiss 8.0cm 2.8 Sonnar, black, crated, for Contax. 5/E. c.1933	£325.00
Leitz 12.5cm 2.5 Helar + hood & caps. 3-4/C. 1953. Rare - only 3383 manufactured	£395.00	Zeiss Paragon Reflex Holga 55223 + case + 115/5 Tessar for Contax + cable releases.	£325.00
Leitz 15/4.5 Elmar, screw mount. 4/D - only 3232 manufactured in screw mount.	£395.00	Zeiss 120/2.8 Olympia Sonnar + Plektoskop + case. 5/C. Rare landmark lens, c.1937	£195.00
Leitz 15/4.5 Elmar, screw mount. 4/D - only 3232 manufactured in screw mount.	£199.00	Zeiss Stereoc. C cutif for Contax IIa, 35mm 0.55 Stereoc. C lens unit + prism attachment 8/002 + Stereo Finder 420 + Stereo Prism set + fitted case. 3-4/D	£695.00
Leica M2 body 4.5/D c.1965	£549.00	Zeiss (Car Zeiss) 25-15mm universal telephoto for Contax. 4/C. Rare post-war folder from Jena	£249.00
Leitz 90/3 Summicron, chrome, M-mount. 3-AD	£499.00	Leica 100/2.8 135mm Contact lenses were manufactured. c.1957	£649.00
Leitz TU/00 2.8cm attachment for VIVOTEC. 4/D	£149.00	Leica 120/2.8 Olympia Sonnar + Plektoskop + case. 5/C. Rare landmark lens, c.1937	£195.00
Leicaflex RS body chrome 4.5-D c.1969	£169.00	Zeiss 10/0.7 plate back adapter for Contax I + focusing screen 4 single dark slides, boxed.	£195.00
Leica RS body 4.5-D c.1969	£225.00	Zeiss Nettar + 5cm 2.8 Tessar + case. 5/E	£495.00
Leitz 19/2.8 Elmar-R. 3-cm + hood & caps. 3-4/D	£895.00	Zeiss 55/3.5 plate back adapter for Super-Nitro - plate holder & focusing screen, boxed.	£249.00
Leitz 35/2.8 Summicron-R. 3-cm + caps & 3/D. Near mint	£595.00	Very rare	£249.00
Leica 28-70/3.5-4.5 Vario-Elmar-R. 3-cm + caps. 4/E	£195.00	More collectables available. Please phone or visit our website where all the items in this advert are pictured	
Leitz 70-210/4 Vario-Elmar-R. 3-cm + caps. 3/D. Near mint	£225.00		
Leitz Technika 9x12cm + Vogtländer 132/3.5 Collinear, Compur. 5/E	£175.00		

Camera collections wanted. We travel all over the UK and Europe buying collectable cameras. Please contact us and we will come to you to buy your collection. Phone or visit our website for details.

Tel: 020 8867 2751 Peter Loy Ltd

www.peterloy.com 27 Old Gloucester St, London WC1N 3XX

Email: peterloy@peterloy.com (Callers by appointment only please)

THE JOHN PREDDY COMPANY LTD



BUCKLAND & H.A.BAKER LTD

Photographic Specialists



PENTAX - Q
NOW IN STORE

£100 CASHBACK
UNTIL 31ST DEC

LEICA
D-LUX 5
RRP £644.00
OUR PRICE £599.00



Capture All Your Festive Moments
& Have A Very Merry Christmas

Buckland Photographic
36 Church Street, Seaford
01323894643

H A Baker Ltd

44 High Street, Lewes
01273476479



Holidays & Courses



Photographers on Safari

British Wildlife Centre, Surrey
 Photograph Foxes, & hopefully their cubs, in special golden light through to sunset. Inside enclosures with Foxes, Otters & Wildcat. Deer, Owls, Harvest Mice, Frogs, Polecats, Hedgehog. Jun 27, 28, July 2, £129

Cheetahs, Wolves, Corsac Foxes, Lions, plus various Birds of Prey, Cambridgeshire
 Special access. Static & flight bird shots. Cheetahs & Tigers in superb natural settings. Bengal & White Tiger, Red Maned Wolves, Foxes. Mar 10, 24 Apr 14th £99

Golden Eagle Experience, Leics.
 Max 8 persons. Static & flying of Golden Eagle in stunning woodland location. Other birds of prey. Buzzard, Owls, Hawk etc. March 11, 25, Apr 15 £109

Bats in Flight & Fill-in Flash, Oxford
 Indoor & outdoor venue. Max 4 persons. Expert tuition & free loan of equipment if req'd. May 17, 22nd £119

Gorillas, Monkeys, Binturong, African Safari
 Port Lympne, Kent. Superb privileged access to Gorillas. 3 Sessions. No wire or fences. VIP off-road African Safari in open vehicle. Zebra, Ostrich, Eland, Wildebeest, Black Rhino, Giraffe, Deer. Colobus Monkeys. March 18, April 7, 9th, May 6th £149

Small Cats Workshop, Herts
 Snow Leopards & cubs, Amur Leopards, Pumas, Lynx, Caracals, Bobcat, Clouded Leopard, Serval, Geoffroy's Cat, Pallas Cats July 18th, 19th, 24th, 27th £89

Professional Birds of Prey Shoot, Bamburgh, Northumberland. NEW !!!!!!!
 Amazing photography opportunities in one of the most beautiful locations around. Hill top views. Rocks, stone walls, single trees and gorse bushes abound. Golden Eagle, Peregrine Falcon, Merlin and another bird of prey will be placed in really natural situations. One jess will be removed for perfect "in the wild" shots. Can be combined with Bass/Farne. June 22 23 24 25 £139

Jaguar, Brown Bears & Big Cats, Dartmoor
 HIGHLY RECOMMENDED. Privileged access to, and private feeding of Jaguar, Amur Tigers, Cheetah, Racoons, Otters, Brown Bears, Vervet Monkeys & Lions. Superb large enclosures for "in the wild" shots. Also selection of Agouti, Llama, Alpaca, Wolves, Lynx, Ostrich, Deer. May 18, 21st, £129 - May 19, 20th £139

Big Cats & Tiger Cubs Workshop, Kent
 Lions, Tigers, Leopards, Cheetahs, Pumas, Lynx, & Serval etc. Get amazingly close. Great photo opportunities. Now with White Lion & White Tiger. Two Lion cubs born August 2011. More births expected in 2011. UK's most popular wildlife photography location. March 17th, April 6th, 8th, May 7th £139

Big Cats & Tiger Cubs Pro Workshop,
 This is the same workshop as above, but with just SIX photographers. People of all abilities welcome. Lunchtime photo critique. More personal interaction with Cats March 16th, 19th, April 5th, 10th, May 4th, 8th £199

Gift Vouchers available for any Workshop/value

Farne Islands Puffins (Northumberland)
 Approx 51/2 hours on islands. 20 species birds. 70,000 Puffins. Can also combine with Bass Rock. Guillemot, Razorbill, Shag, Arctic Terns etc. Tips & Tuition. June 8th, 10th, 16th, 18th, 21st £89

Bass Rock Gannets (60 miles north Farne Is.)
 Private boat. Exclusive use of Island. 150,000 Gannets. Absolutely amazing Photos. 5 hours on rock 'til 'sunset'. Get really close. Gannets diving for large box of fish. June 9th, 11th, 15th, 17th, 20th £179

Birds of Prey, Bedfordshire
 Private flying displays on pre-determined flight paths for hard to get in-flight shots. Super static photos. Now including Red Tailed Kites & Long Eared Owls. Various Eagles, Hawks, Owls, Falcons. Apr 21st, 22nd £99

For more information, please visit the website or call John Wright on 01664 474040 or 07779 648850 (preferred). We will be most happy to discuss any workshop in detail, or to send more detailed leaflets to anyone without internet access. Photographers on Safari, West End Studios, 55 Stapleford Road, Whissendine, Oakham, Rutland. LE15 7HF





WEST MIDLANDS PHOTOGRAPHY WORKSHOPS AND INDIVIDUAL TUITION

GET THE IMAGES YOU WANT

Flash photography | Camera controls | Location shoots | Composition

07837 173756 paul@tellitphoto.co.uk www.tellitphoto.co.uk



The Davenport School of Photography

Recognised as a valued training resource by the Master Photographers Association

Professional Courses in Portraiture & Wedding Photography since 1984



www.davenport-photography-school.com

- Intensive two and three day seminars with hands-on instruction in Portrait & Wedding Photography.
- Tutored by successful international professional photographer.
- Tuition on an individual and group basis - maximum 6 people.
- Shoots with models in our superbly equipped working studio.
- Two wedding shoots:
 - (1) with wedding car and medieval church
 - (2) in ancient medieval abbey
- Tuition in setting up your own thriving business.
- Post-course support.
- Fully certified course

Ray or Alison Davenport, 02380 452175 (Southampton) for syllabus details. EST 1984.

Personal Lightroom tuition for photographers of all levels



shoot RAW shootraw.co.uk
(020) 3092 2907



landscape photography courses
 For digital and film users of any level, over one, two or three days in stunning locations.
 Get the most out of your camera technically and artistically in small groups of five or less with two tutors: Dave Butcher (black and white specialist in film, darkroom and Photoshop) and Jan Butcher (colour and digital expert).
 One-to-one tuition or courses for private groups can also be arranged.

darkroom workshops
 With an Ilford Master Printer. For beginners and improvers.

GIFT VOUCHERS ARE AVAILABLE
 Find out more or book now on 01663 733 771 or www.davebutcher.co.uk

COURSES SUPPORTED BY


davebutcher
 fine art black and white photography

Holidays & Courses

Become a Professional Wedding Photographer

With one of our professional courses



Join one of our Professional Wedding Photography Course and master the skills you need to become a professional wedding photographer.

The next available course set to run at the beautiful Cressing Temple Essex 20-1-12.

Make 2012 the year when you realize your dreams

www.chphototraining.com
01277 352256 0844 241 3209

Professional training from Chris Hillman Photography Ingatstone Essex

Wildlife Photography in the Forest of Dean or Slimbridge
1-to-1 Workshop only £160
Beginners welcome
Dates to suit you
Ideal gift

David J Slater - Award Winning Wildlife Photographer
Tel: 01594 810840 www.D.JSPHOTOGRAPHY.CO.UK

www.pauls-studio.co.uk
Reading - M4 West of London

Studio Hire & Model Studio Days.
One to One Courses Studio Lighting, Portrait, Glamour, Nude, Art Nude and More.
Free Model Photoshoot Lottery. 07930 462906
www.pauls-studio.co.uk info@pauls-studio.co.uk



Ashlea Louise

photo4x4.co.uk



Photographic adventures in the Scottish Highlands 01862 850009

Discover how to produce excellent results with your digital camera and printer.
Small groups, pleasant locations, good fun.
Three & four day courses in the Brecon Beacons, Peak District and Thames Valley.



www.electridandscape.com
01628 627015

Classic Dealer

SEPIA MEMORIES

56a Queen Street, Morecambe, LA4 5EP. 6 miles J34/55 M6
Tel: 01524 425508
Open Tues - Sat, 10.00am - 5.00pm



Merry Christmas, open between Xmas & New Year 11.00am-4.00pm

Canon FT QL Black + 50mm	£59.00
Canon EOS 500n body (Mint)	£19.00
Canon EOS 10D + 22-55 USM (bargain)	£175.00
Canon EF 28-80 (Mk1)	£20.00
Fed 3 (MkII) Mint	£45.00
Beaver Water World Waylands Farm, Approach Road, Tatsfield, Kent, TN16 2 JT	
Animal charity no: 1063373/o	
No photography on site, other than on organised photographic days.	

Black & White Processing

KAREN WILLSON BRISTOL, Superior quality processing & printing. Tel: 01179 515671 www.kwfilmprocessing.co.uk

Insurance

aaduki **Aaduki Multimedia**

QUOTE AND BUY ONLINE 24 HOURS A DAY

EQUIPMENT, LIABILITY AND PROFESSIONAL INDEMNITY

01837 658880

WWW.AADUKI.COM

photographer

Internet Services

clikpic Websites for photographers

Amazing websites for only £40 p.a.

"I recommend Clikpic to any photographers thinking of building a website." Amateur Photographer magazine

"Building the website was uncomplicated and completely hassle-free." Digital Photo magazine



Visit www.clikpic.com for a FREE 14 day trial!

To Advertise in **photographer** please contact Wendy on 020 3148 2929



ROGER HICKS

Roger intends to do his best to enter 2012 in a spirit of cooperation, even though it may be a long, slow process

CHANGING the course of a supertanker is a famous simile for something that is slow and difficult, and requires forethought: clearly, it cannot be flicked around like a speedboat. As I grow older, I begin to suspect that our personalities are the same. Our personalities, note, not our lives. Our lives can be changed in an instant, for better (falling in love) or for worse (an accident). Our personalities change much more slowly. This is why I've never really been one for New Year's resolutions. Too often, they try to change too much, too fast. But this year, I might just try a new tack.

It is based on something I read. I'm not even sure where. It may have been the website of Al-Jazeera English, which has some of the best opinion pieces I've ever read anywhere. But that's not important. It is something which is both blindingly obvious, and, at the same time, unreasonably easy to ignore. It is the simple statement that competition involves both winners and losers.

Well, yes, blindingly obvious. But the corollary is that you don't usually want one person (or group) of people to benefit at the expense of others. What you actually want is for everyone to help one another, so that we all benefit. I do something for you, you do something for me and we're both winners, so long as we've both benefited by a roughly comparable amount. The opposite extreme, of course, is the mugger: give me all your money or I'll stick this knife into you. In terms of competition for scarce resources (and my money is a pretty scarce resource), the mugger has 'won'. Parallels can be drawn with anyone who, 'in order to improve our service to you', offers a worse service and charges more for it.

What has cooperation versus competition to do with photography? Quite a lot, at least as practised in this magazine. Yes, we have the APOY competition, and yes, we have a big winner, some smaller winners and lots of losers. But the losers haven't really lost anything. They were doing something they loved, and something they would have done anyway. On top of that, we have the reader portfolios and the picture appraisal pages. The element of competition is still

'I've never really been one for New Year's resolutions. Too often, they try to change too much, too fast. But this year, I might just try a new tack'

there, because the scarce resource for which people are competing is page space, but the broad idea is that we all help one another to get better at photography. Hold on to this thought: that this is a magazine about photography, and we all try to help one another get better at it. Cooperation.

Now consider a hospital. What is the purpose of a hospital? To make people better, or if that cannot be done, at least to alleviate their suffering. In the very nature of things, if we are doing something we love, we try to do it as well as we can; and if you don't love helping people, you probably shouldn't be working in a hospital. There may be a degree of rivalry – I have known surgeons who took special pride in the neatness with which they could sew up wounds, for example – but that's not quite the same thing as competition. Basically, everything in a hospital is about cooperation. It

is in everyone's interest (especially the patient's) to get the patient well, and out, as soon as possible. But endlessly, we hear the mantra that 'competition' will 'improve' our hospitals. What this means, of course, is that it will save money. Which it might, or might not. Very few of the numerous NHS reforms I have seen in my lifetime have actually saved money, and according to my friends in the medical trade – doctors, nurses and more – they have frequently resulted in worse patient care rather than in better: 'in order to improve our service...'.

So here is my New Year's resolution for 2012. I accept that it's going to be a long, slow process, hence the supertanker analogy. On the other hand, it is already a part of my personality: all I have to do is try a little harder at something I've already started. For everything I do, everything I see, everything I read, I'm going to look at the ways in which we can all be winners – let's not forget that this existed even in banking, in the days of mutual building societies – and at those situations in which cooperation can mitigate the worst effects of inevitable competition (and there are times when competition is inevitable). And I'm going to kick up hell about competition for its own sake. **AP**

Roger Hicks is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com

Editorial

Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU
Telephone 0203 148 4138 **Fax** 0203 148 8123
Email amateurphotographer@ipcmedia.com
Picture returns: **Telephone** 0203 148 4121
Email appicturedesk@ipcmedia.com

Subscriptions

Email ipcsubs@quadrantsubs.com
Telephone +44 (0) 844 848 0848.
One year (51 issues) UK £132.60; Europe/Eire €238.18;
USA \$338.54; Rest of World £223.67 (all air mail).

Test Reports

Contact OTC for copies of camera test reports published in AP.
Telephone 01707 273 773.

Advertising

Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU. **Telephone** 0203 148 2516
Email mark_rankine@ipcmedia.com
Classified telephone 0203 148 2929. **Fax:** 0203 148 8158
Display telephone 0203 148 2516. **Fax:** 0203 148 8158
Inserts call Innovator on 0203 148 3710

Editorial team

Editor	Damien Demolder
Editor's PA	Christine Lay
Deputy/Technical Editor	Mat Gallagher
Art Editor	Mark Jacobs
Production Editor	Lesley Upton
News Editor	Chris Cheesman
Deputy Production Editor	Brendan Maguire
Deputy Art Editor	Simon Warren
Features Editor	Gemma Padley
Designer	Antony Green
Technical Writer	Richard Sibley
Senior Sub Editor	Oliver Cotton
Technical Writer	Tim Coleman
Features Writer	Oliver Atwell
Photo-Science Consultant	Professor Robert Newman
Studio Manager	Andrew Sydenham
Picture Researcher	Rosie Barratt

Special thanks to

The moderators of the AP website Andrew Robertson, Chris Cool, Fenris Oswin, Henry Rogers, Isabell, Nick Roberts, The Fat Controller
Contributor Ian Farrell

Advertising team

Group Advertisement Manager	Mark Rankine	0203 148 2516
Senior Display Sales Exec	Simon Gerard	0203 148 2510
Display Sales Exec	Richard Mann	0203 148 2637
Area Manager Midlands & North	Rob Selvey	01922 412 720
Group Digital Sales Manager	Mark Rankine	0203 148 2516
Classified Sales Executive	Wendy Robertson	0203 148 2929
Display Ad Production	John Jones	0203 148 2671
Copy Chaser	Kumu Vithlani	0203 148 2645

Marketing and promotions

Senior Marketing Manager	Estelle Hicks-Bennett	0203 148 4321
Online Manager	Karen Sheard	0203 148 4943
SPI Administrator	Nadine Thomas	0203 148 4326

Inserts Innovator Telephone 0203 148 3710

Repro Camden Town Typesetters Ltd Telephone 0208 523 6700

Printed in the UK by Wyndham Group

Distributed by Marketforce, Blue Fin Building,
110 Southwark Street, London SE1 0SU. **Telephone** 0203 148 3333

Publishing team

Advertisement Director	Chris Templeman
Group Magazines Editor	Garry Coward-Williams
Publishing Director	Alex Robb
Managing Director	Paul Williams
Chairman and Chief Executive	Sylvia Auton

All contributions to Amateur Photographer must be original, not copies or duplicated o other publications. The editor reserves the right to shorten or modify any letter or material submitted. IPC Media or its associated companies reserves the right to re-use any submission sent to the letters column of Amateur Photographer magazine, in any format or medium, WHETHER PRINTED, ELECTRONIC OR OTHERWISE. Amateur Photographer® is a registered trademark of IPC Media © IPC Media 2011 Amateur Photographer (incorporating Photo Technique & Camera Weekly) Email: amateurphotographer@ipcmedia.com Website: <http://www.amateurphotographer.co.uk> Switchboard tel: 020 3148 5000 Amateur Photographer is published weekly on the Tuesday preceding the cover date by IPC INSPIRE, part of IPC Media Group of Companies. Distributed by Marketforce (UK) Ltd, Blue Fin Building, 110 Southwark Street SE1 0SU. ISSN 0022 6840. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or medium, whether printed, electronic or otherwise, without the prior written permission of the publisher or the editor. This is considered a breach of copyright and action will be taken where this occurs. This magazine must not be lent, sold, hired or otherwise disposed of in a mutilated condition or in any authorised cover by way, or by trade, or annexed to any publication or advertising matter without first obtaining written permission from the publisher. IPC Media Ltd does not accept responsibility for loss or damage to unsolicited photographs and manuscripts, and product samples. IPC Media reserves the right to use any submissions sent to Amateur Photographer Magazine in any format or medium, including electronic. US agent: Mercury International, 365 Blair Road, Avenel, NJ 07001. Periodicals paid at Rahway, NJ. POSTMASTER: Send address changes to Amateur Photographer, 365 Blair Road, Avenel, NJ 07001.

PARK Cameras



Visit our website - updated daily
www.ParkCameras.com/AP
 or phone us Monday - Sunday
01444 23 70 60

ANNUAL SALE STARTS 27TH DECEMBER 2011

Samsung MV800

Life, from all angles



Shoot, create, and view your life from all angles with the Samsung MV800's flip-out Display.

Sale Price: £189.00

SRP £249.00

SALE
Save
£60
off SRP

Bowens Gemini 500R (x2) kit

Popular studio lighting kit

These appeal to photographers buying studio lighting for the first time as well as photographers looking for exceptional value for money.



Typical two head kits include two Gemini monolights with two Bowens lighting support stands. To control the light we include a Softbox and a silver/white umbrella, together with a wide-angle umbrella reflector.

Sale Price: £729.95

SRP £996.95

SALE
Save
£267
off SRP

Epson Stylus Photo PX830FWD

Top of the range photo A4 All-in-One



The stylish Wi-Fi 4-in-1 for scanning, copying and faxing that also prints better-than-lab-quality photos and is packed with extra features.

Sale Price: £179.00

SRP £299.99

Purchase this Epson printer between 01/11/11 & 15/01/12 and you can claim 1 return flight to any of Epsons listed destinations including Barcelona, Rome, Paris & many more. Terms & conditions apply.

SALE
Save
£120
off SRP

Slik Pro 723 AF

Carbon Fibre Tripod with Head & Case

This lightweight tripod features a gearless, detachable and invertible center column for extremely low angle positioning without using an optional center column.



This tripod comes complete with a trigger style ball head AF1100E which includes a Quick release plate.

SALE
Save
£300
off SRP

Sale Price: £194.40

SRP £494.40



Courses starting from only £32!

Park Cameras

SCHOOL OF PHOTOGRAPHY

NEW COURSE
LINE-UP FOR
2012!

- Half day & evening courses available!
- Industry leading tutors • Courses to suit all levels
- Offering a wide range of photographic courses including: Macro, Studio, Wedding, Wildlife, Going Pro & many more...

Visit www.ParkCameras.com/Training for details.

DOWNLOAD
FREE 'BOWIELITE'
VERSION NOW!



DAVID BOWIE

THE ULTIMATE MUSIC GUIDE

A thrilling journey exploring Bowie's legacy,
in over **600** interactive pages

► LIMITED OFFER - ONLY £2.99 ◀



- Hundreds of rare and unseen photos
- Every album revisited, with audio clips and original album artwork

- Classic interviews from *NME*, *Melody Maker*, *Uncut* and more
- Iconic music videos



TAP HERE TO BUY!

itunes.apple.com/gb/app/david-bowie/id468076099?mt=8

FREE BOWIE LITE

<http://itunes.apple.com/gb/app/bowie-lite/id470826274?mt=8>

Also available as a special limited edition print issue

CLICK HERE TO BUY!
www.nme.com/store



FUJIFILM**X10**

Ultra bright Fujinon F2.0-F2.8 4x zoom lens



Fujifilm X10 Discover the image quality you never thought possible from a compact camera. A 12 megapixel EXR CMOS sensor delivers superb image quality, whatever the conditions. Coupled with a fast aperture f/2-2.8, 4x zoom lens, a new world of photography is at your fingertips. Intuitive controls enhance handling including a manual barrel zoom and a clear, bright and wide optical viewfinder. Take photography seriously.



Find out more at www.fujifilmX10.co.uk or scan the QR code on your smartphone.

FUJIFILM Photography. Focused.